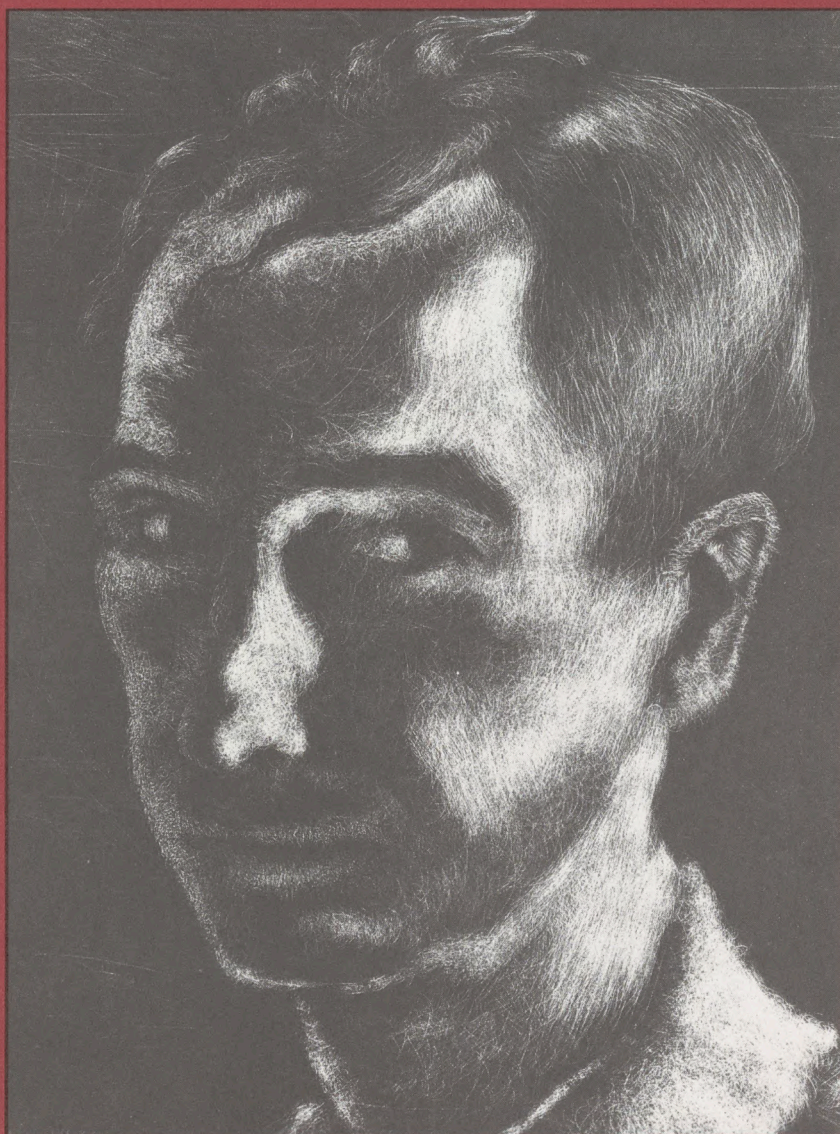
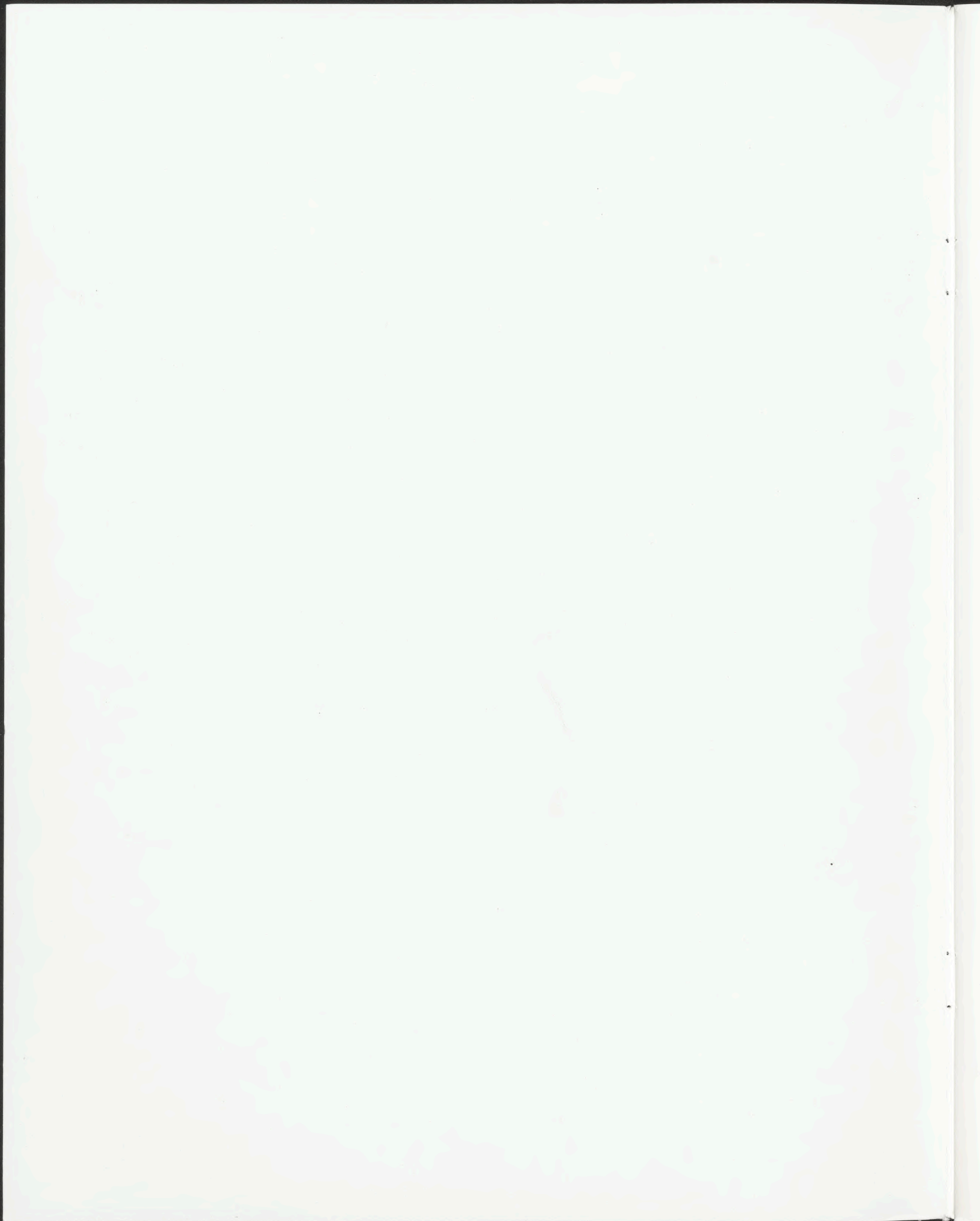


The Graphic Work of George Biddle  
With Catalogue Raisonné



by Martha Pennigar





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The Corcoran Gallery of Art

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## Introduction

George Biddle was a painter, printmaker, muralist and writer whose major creative activity spanned a fifty-year period, from 1914 to 1964. During these years, he produced over two hundred lithographs, lithotints, etchings, drypoints, woodcuts and linocuts. After 1926, he confined his printmaking to lithography. He experimented with the medium, employing not only crayon and tusche, but oil paint and even lipstick to achieve his effects. The subjects Biddle depicted included portraits of his family and friends, scenes based on his extensive travels, commentaries on political and national events and reflections on the human condition. The artist's personal feelings—affection, humor, compassion, irony, social outrage—as well as his technical mastery of the lithographic medium enliven his works. Viewed in its totality, Biddle's oeuvre documents his passionate involvement in the life and art of his time.

Biddle's artistic development was typical of the American artist of the early 20th century. Trained in an academic tradition, he was subsequently confronted with the phenomenon and potential of modernism. Rejecting the stale formulas of academism and critical of what he saw as a loss of articulate emotional expression in much of modernist art, Biddle grappled with his own artistic identity throughout his life.

Consciously eclectic, Biddle borrowed from other artists, molding their styles into his own personal statement. As he once wrote: "One's art, as one's life, should be influenced by every fact with which one comes in contact, until one ceases to grow or is, actually, dead."<sup>1</sup> This artistic attitude made him an acquisitive artist, one who interpreted and redefined already established artistic territories, rather than an innovative one. Yet it is precisely for this reason that Biddle's graphic oeuvre is worthy of consideration. A fascinating body of work in its own right, it serves also as a kind of index to the many styles and themes which occupied artists in the first half of the 20th century.

A scion of an old and prestigious Philadelphia family, Biddle attended Groton School and Harvard University from 1898 to 1911. Twice during these years, at the ages of 16 and 23, he had breakdowns, which he believed to be "the results of a subconscious emotional conflict between the creative self in me and this rigid, patterned being I conceived myself to be."<sup>2</sup> After the first breakdown, he recuperated in southern California and, after the second, in Texas and Mexico. "At this impressionable and emotional age," he later wrote, "for the first time I was in contact with the exuberance of the semitropics. I was intoxicated with the rich and colorful civilization of the Mexicans. . . ."<sup>3</sup> Returning to Harvard, he completed a law degree in 1911, but then determined to devote himself to art.

At 26, aware of his late start as an artist, Biddle threw himself into a steady regimen of study. "I made

the very usual progress of any art student in Paris, in Philadelphia, in Munich," he later recalled. "I gobbled up museums, French Impressionism, cubism, futurism, the old masters; I copied Velasquez in Madrid and Rubens in Munich. . . ."<sup>4</sup> While at the Prado in Madrid, he met the philosopher George Santayana (1863-1952). The meeting inspired Biddle to later read Santayana's *The Sense of Beauty*,<sup>5</sup> and he adapted some of its artistic principles into his own philosophy. Biddle also came to admire the graphic work of such 19th century artists as Honoré Daumier, Eugene Carrière, Eugene Delacroix and Francesco Goya.

He studied at the Académie Julian and the Pennsylvania Academy of Fine Arts, and with a Professor Heinemann in Munich. During this time he made his first etchings and lithographs (Nos. 1-10). Conservative in technique and derivative in style and choice of subject, these prints are clearly the work of a student.

In Paris, he came under the influence of a fellow-Philadelphian, Mary Cassatt (1845-1926), whom he admired for her "passion and integrity,"<sup>6</sup> and Edgar Degas (1834-1917), whose work he came to know through Cassatt. Several of Biddle's early prints, such as *Two nudes* (No. 19) and "Mother dressing daughter" (No. 15), reflect the style of these two artists in their intimate, domestic subject matter. The influence of Japanese prints, Biddle's "first early love,"<sup>7</sup> is evident in the foreshortened composition of No. 15, while Italian Renaissance portraiture seems to have served as the inspiration for the profile portrait of Cassatt's niece *Ellen Mary Cassatt* (No. 20).

Biddle also admired the artists of *L'Assiette au Beurre*, an illustrated satirical revue published between 1901-1911, which continued the tradition established by Daumier and his contemporaries in the mid-19th century. He modeled two of his lithographs—*Save my child!* (No. 11) and *Le pneu Michelin ecrase tout* (No. 12)—on the broad, fluent style of the drawings and lithographs published in this journal.

By 1917, Biddle felt hampered by the art education he had so determinedly sought. "I doggedly set out to be a proficient art student," he later wrote, "thereby acquiring a certain volume of the completely dead but none the less weighty and cumbersome Beaux Arts tradition; which paraphernalia it would take me another decade to eliminate."<sup>8</sup> As he subsequently remarked: "Though I had experienced life externally, it was still many years before I would realize that art is but the individual's reaction, or expression, or criticism, or recreation of life."<sup>9</sup> In 1917, however, this individualistic response was lacking.

Marriage and service in World War I interrupted Biddle's work until 1919. While waiting to be discharged from the army, he read books on art theory and philosophy and began to formulate an artistic creed for himself. He wanted to express line in terms of modern color, to use line in a realistically dramatic way, as in Italian primitive art, but also to employ it





20. Ellen Mary Cassatt

"emotionally, rhythmically, musically."<sup>10</sup> He agreed with Santayana's beliefs, as expressed in *The Sense of Beauty*, that a work of art had beauty and value, not through its aesthetic qualities, but through its success in recreating a personal expression of life, and achieved greatness in proportion to "the vigor and freshness or individuality of the artist's vision; and in proportion to the value of the life or the civilization involved."<sup>11</sup> He also agreed that "there can be no such thing as three-dimensional design [in painting or printmaking]," that to suggest so stylistically had "neither novelty nor inherent value, [as] the quality of three dimensions is but one aspect of the world we live in."<sup>12</sup> In his view, an artist who strove to attain this quality neglected the creative distillation of personal experience or, more simply, his "message." Biddle established a criteria for himself at this time that would become an integral part of his work. "I am interested," he wrote, "in the human document. Let my figures have soul, gravity, earnestness, inward beauty."<sup>13</sup>

Biddle returned to Philadelphia to find his marriage over. Disheartened, and depressed over his career, he sought physical and artistic isolation. "As before I had turned to France and Europe to seek the deepest

integrity," he wrote, "so now I felt I must escape influences. Better to place oneself in a vacuum where one could realize oneself while there is still time."<sup>14</sup> He was conscious of the fact that he was now 34 years old, and had yet to come to any real understanding of himself as an artist. Guided by a reawakened love for the "exuberant color and closely-knit, interpenetrating, redundant design of the tropics,"<sup>15</sup> he accepted the invitation of a boyhood friend, John Hollis Knapp, to join him in Tahiti, where Knapp was then living. In May of 1920, Biddle embarked for what would be a two-year stay. Before leaving, he visited Arthur B. Davies (1862-1928) in his New York studio. Biddle noted in his diary:

He is interested in design in the way I am. He goes in more for abstract decoration, whereas I want to get the abstract decorative quality in the picture. Besides he draws the way I do. I mean he sees drawing as an expressive volume bound in or circumscribed by line.<sup>16</sup>

Davies' languid, linear style and his use of graceful female nudes as subject matter influenced several of Biddle's 1921 lithotints, such as *Four nudes* (No. 57).

Of his Tahitian stay, Biddle later wrote: "I believe it was this experience . . . which first determined or crystallized my artistic individuality."<sup>17</sup> For the first time, he worked seriously as a printmaker, executing a number of linocuts and woodcuts of Tahitian scenes, and several portraits of the village girls of Tautira, where he lived. In these prints, he experimented with overall composition, as in *Fishermen with nets* (No. 35), and continued his preoccupation with line, notably in portraits such as *Temehau a Teai* (No. 43). Most of the prints are highly decorative patterns of line and texture, and Biddle sometimes printed them on gold or silver paper to enhance the ornamental effect.

In going to Tahiti, Biddle acknowledged that he was duplicating the actions of Paul Gauguin (1848-1903), the French artist who had sought isolation and inspiration in Tahiti in the late 19th century. Biddle denied any intentional imitation, but his prints reflect a similar interest in, and response to, the primitive design of his surroundings.

Biddle returned to New York for six months in 1921. At this time he began his printmaking association with George C. Miller (1894-1965), whose lithographic printing shop in New York City was a focal point, in the 1920s, for artists interested in lithography as an art form. He executed a series of lithotints with Miller (Nos. 47-58), and Miller continued to print his work throughout the decade.

After leaving Tahiti in 1922, Biddle felt his work lacked any resolution of design and composition. "It was about this time," he later wrote, "that I consciously became interested in sound articulate design and came little by little to have a horror of uncontrolled emotional or expressionistic [art]."<sup>18</sup> Until then, Biddle had concentrated his energies primarily on





35. Fishermen with nets

painting, but now found the medium too fluent and personal to be adaptable to pure design. In 1924, Biddle again went to Europe. In Paris, where he stayed for the next two years, he sculpted in stone, clay and wood, and made designs for marquetry, embroidery and ceramics. He also worked seriously again as a printmaker, and produced a series of lithographs (Nos. 65-70) which marked a significant development in both technique and interpretation. At this point (and for the rest of his life) Biddle confined his printmaking exclusively to lithography. The potential of the medium excited him and, with this series of prints, he began to explore the variety and richness of technique and expression possible in lithography.

In *Three nudes* (No. 65) Biddle covered the stone first with gum arabic, then drew through to its surface with a diamond point stylus. Only the incised lines were then sensitive to the lithographic ink. The result was a lithograph which resembled an engraving. The technique was used by commercial lithographers to duplicate a line engraving or for lettering, and may have been introduced to Biddle by George Miller.

In another print from the series, *Bull and cow* (No. 67), Biddle covered portions of the stone with tusche, then scraped out the image with thin strips of sandpaper wrapped around his thumb or forefinger, "modelling in white on a black ground."<sup>19</sup> He later wrote of this technique: "I know of no other artists who employ this technique. Eugene Carrière approximated

it in many of his prints, and I have seen one superb lithograph of a horse done by Delacroix in the same manner."<sup>20</sup> The subject matter of this print and *Bringing home the cows on the banks of the Hudson* (No. 71), another lithograph of 1926, recall the work of Yasuo Kuniyoshi (1893-1953), a friend of Biddle, who depicted cows in many of his paintings from the 1920s. With Kuniyoshi, Biddle also shared an appreciation for what he called the "healthy influence of North American Indian [art] and other primitives. . . ."<sup>21</sup> He admired the pointillistic technique of George Seurat's paintings, and adapted it to lithography. In prints such as *Adam and Eve* (No. 69), the image is created with small, overlapping dots of crayon. The abstract, geometric quality of the background recalls the style of Cubism practiced by American artists such as Charles Demuth (1883-1935), another friend of Biddle.

While in Paris from 1924 to 1926, Biddle met Jules Pascin (1885-1930), who became both a close friend and a strong artistic influence. Biddle adopted Pascin's nervous, linear style of drawing, which he characterized as a "habit of free distortion for the sake of vital effect."<sup>22</sup> As one critic has observed, the method was a liberating influence for Biddle: "it loosened up the tightness of his design, it gave him more plasticity in his flat patterns, and relaxed the tenseness of his general approach."<sup>23</sup> Along with this new relaxed quality of drawing, Biddle also adapted Pascin's witty, humorous approach to his own work (see No. 70). This





145. *Hélène*



80. *The expectant thistles*



comic element is an important feature of Biddle's later prints.

Biddle's second sojourn in Paris benefited him as an artist in two ways. It helped him, first, to realize his identity as an American artist and, second, to crystallize the qualities which he sought to attain in his own work. "Most French art, indeed most European art," he later wrote, "is fluent, detached, critical, aware of its own artistry; while our best American art has always been sensitive, inhibited, romantic, passionate, naive in its realism, and often not too critical—thank God, perhaps—of the problems of aesthetics."<sup>24</sup>

In 1928, Biddle accompanied the Mexican artist Diego Rivera (1886-1957) on a sketching trip through Mexico. He had been impressed with the murals which Rivera and other Mexican artists such as José Clement Orozco (1883-1949) had created in the early 1920s. Biddle felt that theirs was an art whose significance lay in its content. Rivera and his contemporaries worked in a broad, simple style adopted from such sources as Italian mural painting and Mexican primitive art. Their murals, and paintings, were visual records of aspects of Mexico's history, but also reflected present-day political and social issues in the country.

Biddle saw their art as one which acknowledged European tradition, but grew primarily out of their own country's origins and culture. Six transfer lithographs resulted from Biddle's Mexican trip. The depiction of scenes from Mexican working class life, as in *Woodchoppers* (No. 86) and *Pollo y Pulque* (No. 89) document his new social awareness.

Exposure to Mexican art and aesthetic fostered Biddle's rejection of European influences. By 1928, he was a masterful printmaker whose subjects were primarily limited to decorative nudes and picturesque scenes. After 1928, and throughout the rest of his life, Biddle produced prints which reflected both an interest in the contemporary American scene and in the social, economic and political issues in America and the rest of the world.

In 1930, Biddle produced several lithographs (Nos. 91-101) as illustrations to an English translation of *The Twelve*, by Alexander Blok (1882-1926). The poem dealt with the chaotic aftermath of the Russian Revolution; its message, however, was one of hope for Russia's future. In that same year, he executed a lithograph which was a commentary on the Sacco and Vanzetti case of the 1920s (No. 102). Two later lithographs, *Tom Mooney* (No. 110) and *Alabama Code*



115. *Sand!*





98. *Sleigh drive*

(No. 109) deal with judicial or racial issues of the 1930s. *In Memoriam: Spain* (No. 137) of 1937 is an outspoken commentary on the Spanish Civil War.

In his desire to comment on the pressing social and political issues of the day, Biddle was not alone. The Depression, with its devastating economic and social effects, had focused attention on the very real problems facing America in the 1930s. Other American artists, many of whom were also influenced by Rivera and his contemporaries, spoke out, through their work, on these problems.

During this decade, Biddle was involved in efforts to secure both public recognition and financial support for American artists. Inspired by the government-supported Mexican mural program, he proposed a similar idea to President Roosevelt in 1933. This proposal became the Public Works of Art Project, part of the Federal Art Project program. Biddle also became a member of artists organizations, such as the American Artists Group, Inc., which published its own prints. And he actively participated in the first American Artists' Congress of 1936, the Mural Artists Guild, and the Society of Painters, Gravers and Sculptors.

From January to June, 1937, Biddle taught at the Colorado Springs Fine Arts Center. With the resident lithography teacher Lawrence Barrett, he executed a series of lithographs which he considered to be his

most personal work. In subject matter and technique, they constitute a visual journal of his interests as artist and human being. The prints range from affectionate portraits of his friends (No. 116) to commentaries on the drastic effects of the Dust Bowl droughts on the mid-Western farm states (Nos. 113-115), from humorous vignettes of Western culture (No. 130) to political protests (No. 137).

For lithographs such as *Bulldogging a Steer* (No. 130) and *Paternity* (No. 135), Biddle used a cross-hatching technique executed with a hard lithographic crayon. Commenting later on this method, he noted that it had been "used by Goya, Delacroix, Daumier and the Currier and Ives artists." He went on to say:

No easy tonal or color effects can be obtained by this most rigorous and exacting technique. It is an acid test of fine drawing, modelling, craftsmanship and understanding of form. With it the greatest luminosity and depth can be achieved, but never haphazardly or by short cuts.<sup>25</sup>

Biddle also used a "dry brush" technique, in which he dipped a brush in tusche and drew on the stone, sometimes rubbing the brush across the stone's surface to create texture. He later pointed out:

Here the artist can improvise broadly, correcting later with sandpaper, diamond point or crayon. This method lends itself admirably to atmospheric effects and color tone, especially when contrasted with flat blacks and occasional sharp accents.<sup>26</sup>

Biddle used this method in *Sand!* (No. 115). He also executed several lithotints of nude studies, for which he used oil paint on the zinc plate.

In the lithographs Biddle produced from 1938 to 1951, he further explored or refined the subject matter and technique of his earlier prints. His work, however, was interrupted several times: by service on the War Artists Committee in World War II, by mural commissions in Mexico and Brazil, and by teaching responsibilities in Michigan and California.

By the late 1940s, Biddle realized that the type of artistic expression he valued and practiced had been rendered obsolete by such post-war movements as Abstract Expressionism. Alienated by the "over-indulgence in self-expression"<sup>27</sup> of artists such as Jackson Pollock (1910-1956), and unable to discern any lasting significance or value in this art, Biddle reflected in his diary:

When I start . . . accumulating sketch material and saturating myself in a new environment, I become intoxicated, sexually stirred in the effort to identify myself in a new experience, new surroundings. How can an abstract painter, the non-objective artist, receive this same exciting stimulus? His approach is narcissistic, since he turns inward; never reaches out with a freshly-washed vision to become part of, and to interpret, nature.<sup>28</sup>



Another passage from his diary recounts a conversation with his friend, the artist Maurice Sterne (1878-1957):

[Sterne] said, "Frankly I cannot judge this art. I am out of sympathy and out of touch. You and I are doubly unfortunate. There is a public that likes non-objective art; but an even larger public that likes the sugared academic realism. To both we are anathema, and neither one thing or the other."<sup>29</sup>

This passage reflects the increasing artistic isolation in which Biddle and many of his contemporaries found themselves by 1950.

Biddle's humanistic sensibilities had been deeply affected by World War II, especially the use of the atomic bomb. Many of the lithographs he produced in Rome from 1951 to 1952 are among his most pessimistic statements on the human condition. *Our world* (No. 173) and *The master race* (No. 174) convey through their grotesque imagery and seeming chaos Biddle's dismay over what he perceived as the decline in the value placed on civilization. He may have modeled his use of grotesque forms on the work of such artists as Francesco Goya. The skeletal figures in *Forsan et haec olim meminisce invabit* (No. 165) suggest in particular the "calaveras," or skeletons, in the work of 19th and 20th century Mexican artists. These figures were used to act out satirical tableaux, or as symbols of protest, by several Mexican printmakers, such as José Guadalupe Posada (1851-1913).

In 1959, Biddle, accompanied by his wife and son, traveled through Japan, Southeast Asia and India while en route to Rome. Despite the social and economic problems afflicting India, he found there a beauty, simplicity and spirituality lacking in Western civilization. He was also impressed with the country's Prime Minister, Jawaharlal Nehru, believing him to be a man who embodied these qualities in his leadership. Biddle's last series of lithographs (Nos. 197-209), recording his impressions of India, fittingly summarize his artistic interests and sympathies. They capture the spirituality and inherent beauty of the people (No. 198) while expressing a humanistic concern for the social and economic ills of their culture (No. 202).

Late in his life, Biddle summed up the character of his graphic work:

A few of these [prints] are quite obviously the work of a student-artist, showing the influence of the contemporary school of French illustration at the turn of the century, of Degas, Arthur B. Davies, etc. I think, however, the development of an artist over a period of forty years also shows the various influences which have deeply affected us: French Impressionism, Modernism, the regionalism and social impact of the thirties, and the reaction to World War II.<sup>30</sup>

Of his own abilities, he remarked: "God endowed me with no unusual talent or creative imagination. He gave me a number of aptitudes and a zest for life."<sup>31</sup> Ultimately, Biddle considered his appreciation for, and response to, life his most important contribution as an artist. "No matter in what medium [artists] speak," he believed, "life has always been and will always be the subject matter of art."<sup>32</sup> His sincere and passionate commitment to this belief is evident in his graphic oeuvre. His prints exemplify his artistic philosophy:

Each artist, no matter how insignificant his contribution, will have some slightly fresh, new and individual approach to life. This indeed is the greatest and most unique contribution of art to civilization: that intuition of the nature of reality, distinct from reason and of equal importance, which justifies us in regarding art as an indispensable mode of knowledge.<sup>33</sup>

1. George Biddle, *An American Artist's Story*. Boston: Little, Brown and Co., 1939, p. 24.
2. George Biddle, "Tropics and Design," *American Magazine of Art*, August 1929, v. 20, no. 8, p. 431.
3. *Idem*.
4. *Ibid.*, p. 432.
5. George Santayana, *The Sense of Beauty: being the outlines of aesthetic theory*. First published in 1896.
6. Biddle, *Artist's Story*, p. 51.
7. *Ibid.*, p. 49.
8. *Ibid.*, p. 58.
9. Biddle, "Tropics and Design," p. 432.
10. George Biddle, *Diary*, February 18, 1919. George Biddle Papers, Library of Congress.
11. Biddle, "Tropics and Design," p. 440.
12. *Ibid.*, p. 441.
13. Biddle, *Diary*, February 18, 1919.
14. Biddle, "Tropics and Design," p. 434.
15. George Biddle, "Statement," *The Lithographs of George Biddle*. June 20 to August 10, 1953. San Francisco, 1953, p. 3.
16. Biddle, *Diary*, May 25, 1920.
17. Biddle, *Artist's Story*, p. 59.
18. Biddle, "Tropics and Design," p. 435.
19. George Biddle, "The Art of Lithography," *Carnegie Magazine*, June 1950, v. 24, no. 6, p. 367.
20. *Idem*.
21. George Biddle, Inventory list of lithographs, 1943. Philadelphia Museum of Art.
22. Biddle, *Artist's Story*, p. 230.
23. Carl Zigrosser, "George Biddle," *The Artist in America; twenty-four portraits of contemporary printmakers*. New York: Alfred A. Knopf, 1942, p. 96.
24. Biddle, "Tropics and Design," p. 438.
25. Biddle, "The Art of Lithography," p. 367.
26. *Idem*.
27. George Biddle, "Modern Art and Muddled Thinking," *Atlantic Monthly*, December 1947, v. 180, no. 6, p. 59.
28. Biddle, *Diary*, March 1, 1948.
29. Biddle, *Diary*, July 31, 1951.
30. George Biddle to Herman Warner Williams, Director, October 15, 1957. Corcoran Gallery of Art.
31. Biddle, *Diary*, November 29, 1955.
32. Biddle, "Statement," *Lithographs of George Biddle*, p. 4.
33. *Idem*.



## Notes on the Prints

*Chronology.* Two published checklists of Biddle's lithographs exist: Massey Trotter's 1950 catalog, published by the New York Public Library, and the California Legion of Honor museum's 1953 catalog. Both follow, chronologically, the numbers which Biddle assigned his lithographs. Biddle began to number his prints on the stone with *Lilies*, 1928, which he called number 41. In addition, Biddle made two inventory lists of his lithographs, one of prints from 1914 to 1937, and one of prints from 1951 to 1959. The earlier list dates from 1943, seven years before Trotter's 1950 catalog. For lithographs dating from 1914 through 1926, this list differs chronologically from Trotter's in several instances, and its order can be substantiated by information Biddle added as to the printer or the location where the print was produced. I have attempted to follow this 1943 inventory list as closely and sensibly as possible for the years in question.

*Titles.* All titles in italics are those of the artist. All other prints have been assigned descriptive titles.

*Measurements.* All measurements are in inches and, in parentheses, centimeters. Height is given before width.

*Size.* Image size is given for all prints. For the lithographs, image size is determined by the widest edge of the height and width of the subject. For lithotints, etchings, woodcuts and linocuts, plate or block size is given, and is so designated.

*Edition.* For several of Biddle's early lithographs, and for all of his etchings, woodcuts and linocuts, the edition size is not known. The possible edition number for the early lithographs given by Massey Trotter in his 1950 catalog of Biddle's lithographs, which was based on notes of the artist, is quoted. For several of Biddle's 1951-1952 lithographs, the edition number varies.

*Impressions.* In his early prints, Biddle experimented, within the same edition, with different colored inks and papers. All known impressions of each print are listed.

*Inscriptions.* Inscriptions listed are those which appear in the print—that is, on the stone or in the plate or block. Signature, date, Biddle's chronological number and, in some instances, subtitle, along with their location in the print, are given. Sheet inscriptions vary greatly, but in most cases signature, date, title, edition number, and chronological number also appear on the sheet.

*References.* Massey Trotter's catalog number (for lithographs through 1950) and the California Legion of Honor museum's catalog number (for lithographs through 1953) are listed. For uncataloged lithographs, Biddle's chronological number from his 1951-1959 inventory list is given.

In his checklist, Trotter notes no known lithographs for (his) numbers 35, 78 and 105.

*Collections.* Major American museum collections of Biddle's prints are listed below, with a key to the abbreviations given in the entries.

BIR	Birmingham Museum of Art, Birmingham, Ala.
BMA	Brooklyn Museum of Art, N.Y.
BMW	Buten Museum of Wedgewood, Philadelphia, Pa.
BPL	Boston Public Library, Boston, Mass.
CGA	Corcoran Gallery of Art, Washington, D.C.
CI	Museum of Art, Carnegie Institute, Pittsburgh, Pa.
LC	Library of Congress, Washington, D.C.
MMA	Metropolitan Museum of Art, N.Y.
NYPL	New York Public Library, N.Y.
PMA	Philadelphia Museum of Art, Philadelphia, Pa.
RA	Rose Art Museum, Brandeis University, Waltham, Mass.
SAM	Seattle Art Museum, Wash.
SF	Achenbach Foundation for the Graphic Arts, California Palace of the Legion of Honor, San Francisco.
WAM	Worcester Art Museum, Worcester, Mass.

There is no definitive list of Biddle's etchings, woodcuts and linocuts. All known prints in each medium are listed. Others, however, may exist.

*Print Series.* Biddle grouped several of his lithographs under series titles. With two exceptions, the "West Indies Series" and the "Mexican Series," the titles document geographical locations where Biddle executed these lithographs, and are not descriptions of the prints' subject matter. Because the series titles are largely misleading, they have not been included in the checklist entries for the lithographs concerned, but are listed, with the prints' catalog numbers, in the chronology.



1.

*Old man with fez* 1914

Lithograph

Image: 10 3/8 x 8 3/4 (26.3 x 22.2)

Edition: 3?

Impressions: sepia on rice paper

Inscriptions in print: lower left, "19GB14"

Trotter, 3

Biddle's first six lithographs were done in Munich in 1914 while a student in a Professor Heinemann's class.

Collections: MMA, NYPL, PMA

2.

*Old man's head* 1914

Lithograph

Image: 10 1/4 x 7 3/8 (26 x 18.6)

Edition: 3?

Impressions: sepia on rice paper

Trotter, 2

Collections: MMA, PMA

3.

*Standing nude* 1914

Lithograph

Image: 16 1/2 x 8 1/2 (41.9 x 21.6)

Edition: 3?

Impressions: sepia on rice paper

Trotter, 4

Collections: MMA, PMA

4.

*Girl bathing* 1914

Lithograph

Image: 11 3/4 x 9 7/16 (29.8 x 23.9)

Edition: 3?

Impressions: dark brown on rice paper

Trotter, 6

Collections: CI, MMA, PMA, SF

5.

*Girl's head* 1914

Lithograph

Image: 15 3/4 x 10 1/4 (40 x 26)

Edition: 4?

Impressions: sepia on rice paper

Trotter, 5

Collections: MMA, PMA

6.

*Nude in life class* 1914

Lithograph

Image: 16 5/8 x 11 3/4 (42.2 x 29.8)

Edition: 3?

Impressions: sepia on rice paper

Trotter, 1

No impressions of this print have been located.

7.

*Frau Rau* 1915

Etching and soft-ground etching

Plate: 3 1/2 x 3 3/8 (8.9 x 8.5)

Edition: ?

Impressions: sepia on cream paper

A pencil inscription on the Corcoran's impression of this print notes that it was done in Munich.

Collections: CGA, NYPL

8.

*Old man's head* 1915

Etching

Plate: 3 1/16 x 3 1/16 (7.8 x 7.8)

Edition: ?

Impressions: black on cream paper

Inscriptions in print: upper left, "GB"; upper right, "1915"

Collections: CGA

9.

*Woman and child with doll* 1915

Drypoint

Plate: 7 1/16 x 6 3/16 (18 x 15.8)

Edition: ?

Impressions: black or sepia on white or cream paper

Inscriptions in print: lower right, "19GB15"

Collections: CGA

10.

*Two children reading* 1915

Etching and aquatint

Plate: 4 9/16 x 6 1/2 (11.5 x 16.5)

Edition: ?

Impressions: black or sepia on white or cream paper

Inscriptions in print: center, "GB/1915"

Collections: CGA, NYPL

11.

*Save my child!* 1916

Lithograph

Image: 8 1/2 x 11 3/8 (21.6 x 29)

Edition: 25

Impressions: black on white paper; blue, red, or sepia on rice paper

Inscriptions in print: lower left, "19GB19"

Trotter, 8



Biddle described this print in his 1943 inventory list as a "caricature of myself. At one time on the crossing from France, it was believed we had struck a submarine. A woman passenger entrusts her child to my care. The influence of the French dessinateurs of *L'Assiette au Beurre* is seen." See Nos. 37, 105 and 210.

Collections: BPL, CGA, LC, MMA, NYPL, PMA, RA, SF, WAM

12.

*Le pneu Michelin ecrase tout* 1916

Lithograph

Image: 7 9/16 x 8 1/4 (19.2 x 20.9)

Edition: 6?

Impressions: red or sepia on rice paper

Inscriptions in print: lower left, "GB 1916"

Trotter, 7

In his 1943 inventory list, Biddle identified this print as a caricature of the then "Director of the American Academy of Rome, bon vivant and heavy trencherman. He appears on deck at time of accident with life-preservers and victuals." See No. 11.

Collections: MMA, NYPL, PMA, SF

13.

*Crouching nude* 1916

Lithograph

Image: 6 5/8 x 8 5/8 (16.7 x 21.9)

Edition: 6 or 25

Impressions: red on rice or white paper; black on rice or brown wrapping paper; blue or sepia on rice paper

Inscriptions in print: upper left, "GB"; upper right, "1916"

Trotter, 9

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

14.

*Nude* 1916

Lithograph

Image: 7 3/4 x 8 1/8 (19.7 x 20.7)

Edition: 25

Impressions: red on rice paper; black on rice or pink paper

Inscriptions in print: lower left, "19GB16"

Trotter, 10

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

15.

*Mother dressing daughter* 1917

Etching and drypoint

Plate: 6 7/8 x 5 7/8 (17.5 x 14.8)

Edition: ?

Impressions: black on white or cream paper; pink, green, rose, yellow, orange and black on cream paper; blue, green, rose, yellow, orange and black on cream paper

Inscriptions in print: upper left, "GB"; upper right, "1917"

The style and subject matter of this print is similar to the prints of Mary Cassatt, whose work Biddle admired, and whom he credits as an important early influence.

Collections: CGA, NYPL

16.

*Kneeling Negress with parrot* 1917

Drypoint

Plate: 9 7/8 x 7 13/16 (25.1 x 19.9)

Edition: ?

Impressions: black or sepia on cream paper; blue, green, pink, yellow, ochre and black on cream paper

Inscriptions in print: lower right, "GB"; lower left, "1917"

Collections: CGA, NYPL

17.

*Owen* 1917

Etching and aquatint

Plate: 5 7/8 x 5 (15 x 12.6)

Edition: ?

Impressions: black on white or cream paper

Inscriptions in print: upper left, "GB"; upper right, "1917"

A portrait of Brenda and Owen Biddle, the wife and son of Biddle's brother Moncure.

Collections: CGA, NYPL

18.

*Nude bathing* 1917

Lithograph

Image: 13 7/8 x 8 (34.8 x 20.2)

Edition: 20 or 25

Impressions: black, sepia, blue or red on rice paper

Inscriptions in print: lower left, "19GB17"

Trotter, 11

"In these early prints," Biddle wrote in his 1943 inventory list, "I experimented much in different colored inks and papers. At this period my drawing shows the influence of Degas and Mary Cassatt."

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

19.

*Two nudes* 1917

Lithograph



Image: 12 5/8 x 10 1/4 (32 x 26)

Edition: 25

Impressions: black or sepia on rice paper

Inscriptions in print: lower right "19GB17"

Trotter, 12

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

20.

*Ellen Mary Cassatt* 1917

Lithograph

Image: 15 1/2 x 10 9/16 (39.5 x 27)

Edition: 50

Impressions: brown on white paper; black on rice paper

Inscriptions in print: lower center, "19GB17"

Trotter, 13

A portrait of the niece of Mary Cassatt.

Collections: BMA BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

21.

Two female heads 1919

Etching and drypoint

Plate: 4 7/8 x 4 (12.5 x 10.1)

Edition: ?

Impressions: black on cream paper

Inscriptions in print: lower left, "GB 1919"

Collections: CGA

22.

Woman with cloaked head 1919

Drypoint

Plate: 3 7/16 x 2 1/2 (8.7 x 6.4)

Edition: ?

Impressions: black on white or cream paper

Inscriptions in print: lower right, "GB 1919"

Collections: CGA

23.

Tahitian girl in profile 1921

Linocut

First state: without added inscribed border

Block: 8 5/8 x 9 1/8 (21.8 x 23.2)

Edition: ?

Impressions: black on rice paper

This print, and Nos. 24-30, were used to illustrate a pamphlet announcing an exhibition of Biddle's paintings at Kingore Galleries in New York in 1921. The pamphlet, in dark brown ink on tan paper, was printed by Egmont Arens at the Flying Stag Press, New York, and consists of original prints. Copies of the pamphlet are in the Corcoran Gallery of Art and the New York Public Library.

For some of the prints, Biddle inserted a partial linocut block reading 'Foreword' or 'Catalog' into the top edge

of their border design. For this print, which appeared on the front cover of the pamphlet, he added a linocut border which reads 'George Biddle' across the top and 'Exhibition' across the bottom. Because the prints' images are basically unaltered, these variations are listed as separate states of the impressions.

Collections: CGA

23a.

*GEORGE BIDDLE/EXHIBITION* (Tahitian girl in profile) 1921

Linocut

Second state: with added inscribed border

Block(s): 11 5/8 x 8 15/16 (29.5 x 22.7)

Impressions: dark brown on tan paper (in pamphlet); black on rice paper

See No. 23.

Private collection

24.

*Amour dans le desert* 1921

Linocut

Block: 9 1/2 x 7 1/2 (24.2 x 19.1)

Edition: ?

Impressions: dark brown on tan paper (in pamphlet)

Inscriptions in print: upper left, "GB"; upper right, "1921"

No copies of this print have been located. It appears on the second page of the exhibition pamphlet. See No. 23.

25.

Seated and reclining figures 1921

Linocut

First state: without added inscription

Block: 10 x 7 15/16 (25.5 x 20.2)

Edition: ?

Impressions: black on rice paper

Collections: CGA

25a.

*Foreword* (seated and reclining figures)

Second state: with added inscription inserted in block

Impressions: dark brown on tan paper (in pamphlet)

Inscriptions in print: across the top, "Foreword"

Appears as a border design on the 'Foreword' page of the exhibition pamphlet. See No. 23.

Private collection

26.

Seated women 1921

Linocut

First state: without added inscription



Block:  $10 \times 7 \frac{7}{8}$  (25.5 x 20)  
Edition: ?  
Impressions: black on rice paper  
Collections: CGA

26a.

*Catalog* (seated women)

Second state: with added inscription inserted in block  
Impressions: dark brown on tan paper (in pamphlet)  
Inscriptions in print: across the top, "Catalog"  
Used as a border design for the first page of the exhibition checklist. See No. 23.  
Private collection

27.

Horses 1921  
Linocut

First state: without added inscription  
Block:  $10 \times 7 \frac{15}{16}$  (25.3 x 20.2)  
Edition: ?  
Impressions: black on rice paper  
Collections: CGA

27a.

*Catalog* (horses)

Second state: with added inscription inserted in block  
Impressions: dark brown on tan paper (in pamphlet)  
Inscriptions in print: across the top, "Catalog"  
Used as a border design for the second page of the exhibition checklist. See No. 23.  
Private collection

28.

Fatu e Hina 1921  
Linocut

Block:  $11 \frac{15}{16} \times 9 \frac{3}{16}$  (30.3 x 23.3)  
Edition: ?  
Impressions: dark brown on tan paper (in pamphlet); black on rice paper  
Border design for a Tahitian poem, translated by Biddle, which appears on the next-to-last page. The title is "Fatu e Hina; Tahitian legend—Dialogue between the Goddesses of the Earth and Moon." See No. 23.  
Collections: CGA

29.

Two women seated in a landscape 1921  
Linocut  
Block:  $2 \frac{9}{16} \times 4 \frac{1}{2}$  (6.5 x 11.5)  
Edition: ?  
Impressions: dark brown on tan paper (in pamphlet);

black on red or blue-flocked cream paper  
Inscriptions in print: lower right, "GB"  
An impression of this print appears on the last page of the exhibition pamphlet. See No. 23.  
Collections: CGA, NYPL

30.

Tama Ru 1921  
Linocut

Block:  $7 \frac{5}{8} \times 5 \frac{7}{8}$  (19.5 x 15)  
Edition: ?  
Impressions: dark brown on tan paper (in pamphlet); black on rice paper  
Inscriptions in print: lower left (reversed), "19GB21"; upper left and right (reversed), "Tama Ru"  
An impression of this print appears on the back cover of the exhibition pamphlet. See No. 23.  
Collections: CGA, NYPL

31.

Four nudes 1921  
Linocut

Block:  $14 \frac{3}{16} \times 10 \frac{1}{8}$  (36 x 25.7)  
Edition: ?  
Impressions: black on silver paper  
Inscriptions in print: upper left, "GB 1921"  
Most of Biddle's Tahitian prints have a strong decorative quality, and he sometimes printed them on gold or silver paper to enhance the ornamental effect.  
Collections: BMW

32.

Three seated nudes 1921  
Linocut  
Block:  $14 \frac{1}{16} \times 10 \frac{1}{16}$  (35.7 x 25.5)  
Edition: ?  
Impressions: black on silver paper  
Inscriptions in print: upper right, "1921 GB"  
Collections: BMW

33.

Two fishermen c.1921-22  
Woodcut  
Block:  $9 \frac{15}{16} \times 12 \frac{1}{8}$  (25.8 x 30.8)  
Edition: ?  
Impressions: black on rice paper  
Inscriptions in print: lower right, "GB"  
Collections: BMW

34.

French refugee 1921  
Linocut



Block:  $7\frac{7}{16} \times 5\frac{15}{16}$  (18.9 x 15.1)  
Edition: ?  
Impressions: black on rice, gold or silver paper  
Inscriptions in print: upper left, "GB"; upper right, "1921"  
Collections: CGA, NYPL

35.

Fishermen with nets      1921  
Woodcut  
Block:  $4\frac{1}{2} \times 7\frac{1}{2}$  (11.4 x 19.1)  
Edition: ?  
Impressions: black on rice paper  
Inscriptions in print: lower right, "1921"  
In prints such as this one, Biddle experimented in overall composition. His interest in the abstract decorative design of his subject is reflected here in the flat spatial quality and rhythmic arrangement of black and white.  
Collections: CGA, NYPL

36.

Girl in profile (small)      c.1921-22  
Linocut  
Block:  $4\frac{1}{2} \times 1\frac{1}{2}$  (14.4 x 3.8)  
Edition: ?  
Impressions: black on rice paper  
Inscriptions in print: lower right, "GB"  
Collections: CGA

37.

*Self-portrait*      1921  
Woodcut or linocut  
Block:  $7\frac{1}{2} \times 4\frac{1}{2}$  (19.1 x 11.4)  
Edition: ?  
Impressions: black on rice paper  
Inscriptions in print: center, "1921 GB"  
See Nos. 11, 105 and 210.  
Collections: CGA, NYPL

38.

Six women gathering maoa      1921  
Woodcut  
Block:  $10 \times 12$  (25.4 x 30.4)  
Edition: ?  
Impressions: black on rice paper; rose, yellow, green, blue and purple on cream paper  
Inscriptions in print: lower right, "1921 GB"  
Private collection

39.

*Tahitian children*      1921  
Woodcut

Block:  $6\frac{1}{16} \times 9$  (15.3 x 22.9)  
Edition: ?  
Impressions: black on gold, rice or brown paper  
Inscriptions in print: upper right, "GB"; upper left, "1921"  
Collections: CGA, NYPL

40.

*Tautira* [Tahitian girl I]      1921  
Linocut  
Block:  $6\frac{7}{8} \times 6\frac{5}{16}$  (17.5 x 16)  
Edition: ?  
Impressions: black on rice paper  
Inscriptions in print: lower right, "GB 1921"  
Tautira is the name of the village where Biddle lived while in Tahiti.  
Collections: CGA, NYPL

41.

*Tautira* [Tahitian girl II]      1921  
Linocut  
Block:  $7\frac{9}{16} \times 4\frac{1}{2}$  (19.2 x 11.4)  
Edition: ?  
Impressions: black on rice or brown paper  
Inscriptions in print: lower right, "19GB21"  
Collections: CGA, NYPL

42.

*Tautira* [Roosters]      1921  
Woodcut or linocut  
Block:  $7\frac{3}{4} \times 7\frac{3}{4}$  (19.6 x 19.6)  
Edition: ?  
Impressions: black on rice paper  
Inscriptions in print: lower edge, "GB"  
Biddle also printed this block on fabric, which he had made into a fireplace screen.  
Collections: CGA, NYPL

43.

*Temehau a Teai*      1921  
Linocut  
Block:  $9\frac{1}{2} \times 6\frac{5}{8}$  (24.2 x 16.8)  
Edition: ?  
Impressions: black on rice or cream paper  
Inscriptions in print: lower right, "GB"  
Temehau kept house for Biddle in Tautira for several months in 1921 and served frequently as a model. In his diary entry for July 27, 1921, he noted of her that the "only touch of the Mediterranean [she was partly French] is the almost too perfect profile."  
Collections: CGA, NYPL





108. *Folly beach*



112. *Catfish alley*



44.

John Hollis Knapp 1921

Etching and drypoint

Plate: 4 x 3 (10.1 x 7.6)

Edition: ?

Impressions: black on rice paper

Inscriptions in print: upper left, "GB"; upper right, "1921"

Knapp, a boyhood friend of Biddle, was living in Tautira, Tahiti, in 1920. He encouraged Biddle to join him there. Knapp is mentioned in Biddle's *Tahitian Journal*, and in the diary portions from which the book is drawn, as Naipu, a native adaptation of his name.

Collections: CGA

45.

Nanai 1921

Drypoint

Plate: 5 15/16 x 4 15/16 (15 x 12.5)

Edition: ?

Impressions: black on rice paper

Inscriptions in print: lower right, "GB 1921"

Nanai, a Chinese-Tahitian, was housekeeper and companion to John Hollis Knapp and frequently posed for Biddle.

Collections: CGA, NYPL

46.

On the heights 1921

Lithotint

Plate: 7 7/16 x 11 1/8 (18.9 x 28.1)

Edition: 25

Impressions: black on white paper

Watermark: Umbria Italia

Printed by George C. Miller

Trotter, 23

Biddle's first lithotint, a female nude reclining on a mound-like shape, was probably more an experimental than artistic undertaking. He executed this print, and Nos. 46-59, with George C. Miller as his printer. Miller, formerly a printer with the American Lithographic Company, a commercial firm, opened his own lithographic printing shop in New York in 1917. Until this time, the complex process of the medium had been a closely-guarded secret among the commercial lithographic unions. Through Miller, many artists interested in lithography were able to create and produce technically successful prints. Miller can be credited with influencing the emergence of lithography as an art form in the 1920s.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

47.

Three nudes 1921

Lithotint

Plate: 8 1/4 x 10 3/8 (21 x 26.4)

Edition: 20

Impressions: black on white or gray paper

Printed by George C. Miller

Trotter, 14

Collections: BMA, BBL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

48.

Victory 1921

Lithotint

Plate: 13 3/8 x 4 5/16 (34 x 11)

Edition: 25

Impressions: black on white, gray or yellow paper

Printed by George C. Miller

Trotter, 24

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, WAM

49.

Crouching nude 1921

Lithotint

Plate: 7 1/2 x 10 3/4 (19 x 27.3)

Edition: 25

Impressions: black on white paper

Printed by George C. Miller

Trotter, 15

According to Biddle's notes in his 1943 inventory list, this print was "drawn with a lipstick on zinc. The lovely delicate gray tone and the white edge to the black line is a chance effect of the spreading of the grease."

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

50.

Crouching nude giving suck to monsters 1921

Lithotint

Plate: 7 1/2 x 10 3/4 (19 x 27.3)

Edition: 25

Impressions: black on white paper

Printed by George C. Miller

Trotter, 16

A later state of No. 49 with figures and tusche added. Because the image is considerably altered, the print has been given a separate listing.

Collections: MMA, PMA, WAM

51.

Leda 1921

Lithotint



Plate: 9 3/8 x 8 3/8 (23.8 x 21.3)  
Edition: 25  
Impressions: black on white paper  
Watermark: Umbria Italia  
Printed by George C. Miller  
Trotter, 20  
Collections: CI, MMA, NYPL, PMA, SF, WAM

52.

*Loux veneris* 1921  
Lithotint  
Plate: 10 1/2 x 6 3/4 (26.6 x 17.1)  
Edition: 25  
Impressions: black on white paper  
Watermark: Umbria Italia  
Printed by George C. Miller  
Trotter, 19  
The title translates as "Praise of Venus."  
Collections: MMA, PMA, WAM

53.

*The Baroness Else von Freitag-Loringhoven* 1921  
Lithotint  
Plate: 9 15/16 x 13 5/16 (25.3 x 33.7)  
Edition: 25  
Impressions: black on rice, cream, gray, red, yellow or dark brown paper  
Printed by George C. Miller  
Trotter, 29  
While in New York from January to June of 1921, Biddle entertained a wide circle of friends in the studio he shared with Hunt Dieterich at 40 1/2 Barrow St. in Greenwich Village. In "New York Interlude," a chapter from his book *Tahitian Journal* (p. 95), he wrote that a "smattering of Park Avenue or Harlem intelligentsia would drop in, and such artists' models as the notorious Else von Freitag-Loringhoven—the first of the Surrealists and contributor to Harriet Munro's *Poetry*—who later committed suicide in Berlin after her brief success among the perverts who frequented the Café de la Rotonde in Paris."  
Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

54.

*Nude (Nude, hand on hip)* 1921  
Lithotint  
First state: crayon  
Plate: 9 1/2 x 4 1/2 (24 x 11.4)  
Edition: 25  
Impressions: black on white or yellow paper  
Inscriptions in print: lower left, "GB"; lower right, "1921"  
Printed by George C. Miller  
Trotter, 21  
Collections: CGA, MMA, NYPL, PMA, SF

54a.

*Nude (Nude, hand on hip)*  
Second state: tusche added  
Edition: 25  
Impressions: black on white paper  
Trotter, 22  
Collections: BPL, CI, LC, MMA, PMA, RA, WAM

55.

*Paris presenting the apple* 1921  
Lithotint  
First state: crayon and light wash  
Plate: 10 1/4 x 13 3/8 (26 x 33.9)  
Edition: 25  
Impressions: black on white paper  
Inscriptions in print: lower right, "19GB21"  
Printed by George C. Miller  
Trotter, 17  
Collections: MMA, PMA

55a.

*Paris presenting the apple*  
Second state: additional crayon and wash  
Edition: 25  
Trotter, 18  
Collections: MMA, PMA

56.

*Three nudes* 1921  
Lithotint  
Plate: 8 1/4 x 10 3/8 (20.9 x 26.3)  
Edition: 20  
Impressions: black on white or gray paper  
Inscriptions in print: lower left, "GB"; lower right, "1921"  
Printed by George C. Miller  
Trotter, 27  
Collections: BMA, BMW, BPL, CGA, CI, MMA, NYPL, PMA, RA, SF, WAM

57.

*Four nudes* 1921  
Lithotint  
First state: crayon and light wash  
Plate: 10 x 13 3/8 (25.4 x 32.9)  
Edition: 25  
Impressions: black on rice, white or yellow-dyed paper  
Printed by George C. Miller  
Trotter, 25  
Collections: CGA, MMA, NYPL, PMA, SF, WAM

57a.

*Four nudes*  
Second state: additional crayon and wash



Edition: 25  
Impressions: black on white or red-dyed paper  
Trotter, 26  
Collections: BIR, BPL, CI, LC, MMA, NYPL, PMA,  
RA

58.

*Six nudes* 1921  
Lithotint

Plate: 8 1/2 x 11 (21.5 x 28)

Edition: 25

Impressions: black on rice or red-dyed paper

Inscriptions in print: lower right, "19GB21"

Describing this print in his 1943 inventory list,

Biddle wrote:

I inked one of my linoleum blocks with lithographic ink and ran off a print on a zinc plate. This was the outline of the nudes and some of the background. I then filled in the spaces with a soft lithographic pencil [sic]. I was groping at this time with design. . . . This and much of my work at this time is weak design, soft and art-nouveau-ish.

Biddle actually used two linoleum blocks for this print. The two seated figures on the right are from *Three seated nudes* (No. 32) and the four standing figures to the left and center are from *Four nudes* (No. 31).

Collections: BMW, PMA

59.

*Ohure ereere, Tahitian child* 1921  
Transfer lithograph

Image: 10 5/8 x 8 (27 x 20.3)

Edition: 20

Impressions: black on cream paper

Inscriptions in print: upper right, "GB"

Watermark: Enfield

Printed by George C. Miller

Trotter, 28

Biddle wrote in his 1943 inventory list that this print was "from a drawing done in Tahiti and transferred to stone. The child we nicknamed 'Ohure ereere' black bottom [sic]. He lived in my house in Tahiti about a year."

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

60.

*Man's head* 1922  
Drypoint

Plate: 3 x 3 (7.6 x 7.6)

Edition: ?

Impressions: black on white paper

Collections: CGA

61.

*Men and fish in sea* 1922  
Woodcut

Block: 1 1/8 x 3 15/16 (2.6 x 10)

Edition: ?

Impressions: black on rice paper

Inscriptions in print: lower left, "GB"

Collections: CGA, NYPL

62.

*Spearing fish* 1922  
Woodcut

Block: 2 1/2 x 4 (6.3 x 10.1)

Edition: ?

Impressions: black on rice paper

Collections: CGA, NYPL

63.

*Three seated women* 1922  
Linocut

First state: outlined figures

Block: 2 1/2 x 3 15/16 (6.4 x 9.8)

Edition: ?

Impressions: black on rice paper

Inscriptions in print: lower left, "GB"

Collections: CGA

63a.

*Three seated women*

Second state: texture added to background

Collections: CGA

64.

*Three women* 1922  
Linocut

First state: outlined figures

Block: 2 1/2 x 3 7/8 (6.1 x 10)

Edition: ?

Impressions: black on rice paper

Inscriptions in print: upper left, "GB"

Collections: CGA, NYPL

64a.

*Three women*

Second state: texture added to clothing

Collections: CGA

64b.

*Three women*

Third state: texture added to background

Collections: CGA



65.

*Three nudes* 1926

Lithograph

Image: 6 3/16 x 12 1/8 (15.7 x 30.7)

Edition: 35

Impressions: black or sepia on white paper

Inscriptions in print: lower left, "Biddle/1926"

Trotter, 32

This print marked an important development in Biddle's exploration of the lithographic medium. For the first time, he experimented with desensitizing the stone with gum arabic and then cutting through to the surface with a diamond point. The result was a lithograph which resembled an engraving. This technique enabled Biddle to add dimension to his graphic work, and he periodically used it throughout his life.

Collections: BMA, BMW, BPL, CGA, CI, MMA, NYPL, PMA, RA, SF, WAM

66.

*Four nudes* 1926

Lithograph

Image: 7 7/8 x 11 1/8 (20 x 28.2)

Edition: 35

Impressions: black or sepia on white paper

Inscriptions in print: lower right, "George Biddle/1926"

Watermark: Van Geller Zonen

Trotter, 31

Collections: BMW, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF

67.

*Bull and cow* 1926

Lithograph

Image: 7 5/8 x 11 1/2 (19.3 x 29.2)

Edition: 100

Impressions: black or sepia on white paper

Inscriptions in print: lower right, "George Biddle/1926"

Trotter, 33

Collections: BMA, BMW, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SAM, SF, WAM

68.

*Three graces* 1926

Lithograph

Image: 12 5/8 x 9 3/8 (32 x 23.8)

Edition: 100

Impressions: black on white paper

Trotter, 34

Biddle considered this work one of his finest prints.

Collections: MMA, PMA, WAM

69.

*Adam and Eve* 1926

Lithograph

Image: 13 3/8 x 9 (33.9 x 22.8)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle"

Trotter, 37

In contrast to his earlier lithographs, in which Biddle explored effects primarily through line, he began, in the mid-1920s, to use complex patterns of texture and design to create his compositions. He experimented in this lithograph with what he called "close design." In his 1943 inventory list, he remarked, "I was absorbed in getting color and value effects in design, in pattern."

Collections: BMW, CI, MMA, NYPL, PMA, SF, WAM

70.

*Twenty-three little women* 1926

Lithograph

Image: 9 3/4 x 14 (24.6 x 35.5)

Edition: 100

Impressions: black or sepia on cream paper

Inscriptions in print: lower right, "George Biddle/1926"

Trotter, 30

Here, Biddle seems to be satirizing the female nudes he had used so frequently in his earlier prints. The loose, fluent style of drawing and the element of humor reflect the work of Jules Pascin (1885-1930) who became a close friend of Biddle in the 1920s.

Collections: BMA, BMW, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

71.

*Bringing home the cows on the banks  
of the Hudson* 1926

Lithograph

Image: 7 1/2 x 11 7/8 (29 x 30.1)

Edition: 35

Impressions: black on cream or white paper

Inscriptions in print: lower left, "Biddle/1926"

Printed by George C. Miller

Watermark: France

Trotter, 38

This lithograph, along with Nos. 72 and 73, were done in Croton after Biddle first settled there, and were printed by Miller in New York, according to Biddle's 1943 inventory list.

Collections: BMW, BPL, CGA, CI, LC, MMA, NYPL, PMA, SF, WAM



72.

*Gathering flowers on the banks of the Hudson*  
1926

Lithograph

Image: 7 7/8 x 11 7/8 (20 x 30.2)

Edition: 35

Impressions: black on white paper

Inscriptions in print: lower right,  
"George Biddle/1926"

Watermark: Vidalon

Printed by George C. Miller

Trotter, 39

Collections: BIR, BMW, CI, LC, MMA, NYPL,  
PMA, RA, SF

73.

*Europa* 1926

Lithograph

Image: 8 3/8 x 11 5/8 (21.3 x 29.5)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle/1926"

Watermark: Vidalon

Printed by George C. Miller

Trotter, 40

Collections: BMW, MMA, PMA, WAM

74.

*Two goats and a rooster* 1926

Lithograph

Image: 7 5/8 x 11 5/8 (19.4 x 29.5)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle 1926"

Trotter, 36

Collections: BMA, BMW, MMA, PMA

75.

*Lilies* 1928

Lithograph

Image: 11 1/8 x 9 3/8 (28.2)

Edition: 55

Impressions: black on white or cream paper

Inscriptions in print: lower left, "Biddle 1928/41"

Trotter, 41

Biddle began to number his lithographs on the stone  
with this print.

Collections: MMA, PMA, SF

76.

*Bloomingdale flower basket* 1928

Lithograph

Image: 13 1/8 x 9 3/8 (33.2 x 23.8)

Edition: 55

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1928/42"

Watermark: Rives

Trotter, 42

Describing the making of this print in his 1943  
inventory list, Biddle wrote: "I covered a section at  
a time with tusche and then scraped out with sand-  
paper. In places added dots of hard or soft pencil  
[sic] to give various degrees of texture and tone.  
I consider this one of my finest prints."

Collections: BMW, MMA, PMA, SF

77.

*Coffee huskers* 1928

Lithograph

Image: 13 1/4 x 9 3/4 (33.5 x 24.7)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower right, "43/Biddle/1928"

Watermark: Rives

Trotter, 43

"After scraping the tusche away," Biddle wrote in  
his 1943 inventory list, "I worked back with pencil  
[sic] and again with diamond. This all adds to the  
richness of texture and color."

Collections: BIR, MMA, NYPL, PMA, SF

78.

*Hombre! Que sin vergeunza!* 1928

Lithograph

Image: 9 3/4 x 13 3/4 (33.5 x 34.9)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1928/44"

Watermark: Rives

Printed by George C. Miller

Trotter, 44

The title translates roughly as "Buddy! Aren't you  
ashamed of yourself!" The use of sharp contrasts,  
here between the little boy and the well-dressed man  
and woman observing him in dismay, was a favorite  
device of Biddle's. It provided a humorous and at  
times satirical commentary on the diversities of  
human life and culture.

*Washtub Gossip* (No. 90) is another such example.

Collections: BIR, BMA, MMA, PMA

79.

*Cows and sugar cane* 1928

Lithograph

Image: 11 9/16 x 7 3/4 (29.4 x 19.7)

Edition: 55

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1928/46"



Watermark: Rives  
Printed by George C. Miller  
Trotter, 45

The strong, crisp design and texture of this work and No. 80 is heightened by Biddle's utilization of the paper as part of the image.

Collections: BMW, CI, MMA, PMA, SF

80.

*The expectant thistles* 1928  
Lithograph

Image: 7 x 11 7/16 (17.8 x 29)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1928/46"

Watermark: Rives

Printed by George C. Miller

Trotter, 46

Collections: BMW, CI, MMA, NYPL, PMA, SF

81.

*Banana grove* 1928  
Lithograph

Image: 12 11/16 x 9 (32.2 x 22.3)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1928";  
lower right, "47"

Watermark: Rives

Printed by George C. Miller

Trotter, 47

Collections: BMA, CI, MMA, NYPL, PMA, SF,  
WAM

82.

*Goat herder's wife* 1928  
Lithograph

Image: 9 1/2 x 13 (24 x 33)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1928";  
lower right, "48"

Watermark: Rives

Printed by George C. Miller

Trotter, 48

Collections: BMA, BMW, MMA, PMA, SAM, SF

83.

*Mother's day* 1928  
Lithograph

Image: 9 15/16 x 13 15/16 (25.2 x 35.3)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1928/49"

Watermark: Rives  
Printed by George C. Miller  
Trotter, 49

In his list, Biddle described this as "technically a beautiful print." He covered the stone first with tusche, as with the *Three Graces* (No. 68), then scraped out the image with sandpaper and diamond point, this time leaving the tonalities primarily dark and unifying the texture with thin, even strokes. This 'white-on-black' technique was used most notably in Biddle's illustrations for *The Twelve* (Nos. 91-101).

Collections: BIR, BMA, BMW, BPL, CI, LC, MMA,  
NYPL, PMA, RA, SF, WAM

84.

*River life, Haiti* 1928  
Lithograph

Image: 12 1/4 x 16 5/8 (31 x 43.2)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle/1928";  
lower left, "50"

Watermark: Rives

Printed by George C. Miller

Trotter, 50

Biddle described this print in his 1943 inventory list as "one of my most studied compositions."

Collections: BPL, CI, LC, MMA, NYPL, PMA, SF,  
WAM

85.

*The siesta* 1928  
Transfer lithograph

Image: 8 9/16 x 13 1/8 (21.7 x 33.3)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle 1928";  
lower right, "51"

Watermark: Rives, J. Perrigot

Trotter, 51

This print, and Nos. 86-90, were produced as transfer lithographs from sketches Biddle made while in Mexico on a sketching trip with Diego Rivera (1886-1957) in 1928. In his list, he noted: "These were all transferred from fine paper . . . to zinc. For this reason they lost much and I never felt they were up to scratch. Pollo y Pulque [No. 89] is the best."

Collections: BPL, CI, NYPL, PMA, SF, WAM

86.

*Woodchoppers* 1928  
Transfer lithograph

Image: 12 9/16 x 8 3/4 (31.9 x 22.2)

Edition: 50



Impressions: black on white paper  
Inscriptions in print: lower center, "52"  
Watermark: Rives  
Trotter, 52  
Collections: BMW, BPL, CGA, CI, LC, MMA,  
NYPL, PMA, RA, SF, WAM

87.

*Woodcutters* 1928  
Transfer lithograph  
Image: 11 13/16 x 13 (30 x 33)  
Edition: 50  
Impressions: black on white paper  
Inscriptions in print: lower left, "53"  
Watermark: Rives  
Trotter, 53  
Collections: BMW, BPL, CGA, CI, LC, MMA,  
NYPL, PMA, RA, SF, WAM

88.

*The anvil* 1928  
Transfer lithograph  
Image: 10 3/8 x 10 1/4 (26.4 x 26)  
Edition: 50  
Impressions: black on white paper  
Inscriptions in print: lower right, "54"  
Watermark: Rives  
Trotter, 54  
Collections: BMA, BMW, BPL, CGA, CI, LC, MMA,  
NYPL, PMA, RA, SF, WAM

89.

*Pollo y pulque* 1928  
Transfer lithograph  
Image: 11 7/8 x 12 3/8 (30.2 x 31.4)  
Edition: 50  
Impressions: black on white paper  
Watermark: Rives  
Trotter, 55  
Portrait of a Mexican family around a meal of  
chicken and beer.  
Collections: BMA, BMW, MMA, NYPL, PMA

90.

*Washtub gossip* 1928  
Transfer lithograph  
Image: 12 1/4 x 15 7/8 (31 x 40.3)  
Edition: 50  
Impressions: black on white paper  
Watermark: Rives  
Trotter, 56  
Here, Biddle contrasted the old women in their  
peasant dress with the young girl with bobbed hair

and short skirt to make a humorous comment on  
the old and new ways of Mexico.

Collections: BMA, BMW, BPL, CGA, CI, LC, MMA,  
NYPL, PMA, RA, SF, WAM

91.

*There is blood upon your hand* 1930  
Lithograph

Image: 4 7/16 x 6 15/16 (11.2 x 17.6)  
Edition: 50 (other than the 100 used in the  
publication)  
Impressions: black on white paper  
Inscriptions in print: lower left, "Biddle"; lower  
right, "57"  
Watermark: Rives  
Trotter, 57

This print, and Nos. 92-101, were produced as  
illustrations to a publication of *The Twelve*, by the  
Russian poet Alexander Blok (1882-1926) trans-  
lated into English by Babette Deutsch (1895- )  
and Avrahm Yarmolinsky (1890-1975). Six hun-  
dred and fifty copies of the book, published in 1931  
by William Edwin Rudge, were issued, one hundred  
of which were a special edition containing Biddle's  
originals of Biddle's lithographs. All of the prints,  
with the exception of *The dagger* (No. 94), were  
used in the publication.

The poem was written in January 1918, after the  
October 1917 Revolution against the Czarist govern-  
ment. The protagonists are twelve Red Guards, and  
the poem follows them through one stormy night,  
during which they encounter various figures  
symbolical of the old order. The poem is full of  
brutality and chaos, yet Blok makes clear that the  
hope for the future of Russia lies in men like these  
common soldiers.

This print illustrates Part VII, in which the soldiers  
childishly react to their own violence.

The genesis of Biddle's involvement in this project  
is not known, but this series of lithographs are, in  
technique and expression, among his most successful.

Collections: BMA, BPL, CGA, CI, LC, MMA,  
NYPL, PMA, RA, SF, WAM

92.

*The lovers* 1930  
Lithograph

Image: 4 7/16 x 6 15/16 (11.2 x 17.6)  
Edition: 60 (other than the 100 used in the  
publication)  
Impressions: black on white paper  
Inscriptions in print: lower right, "Biddle"; lower  
left, "58"  
Trotter, 58

Another soldier from the Guards' regiment is with  
a prostitute, Katia, on this night. She is meant by



Blok to symbolize the moral decay of the old Russia. This print illustrates Part V. See No. 91.

Collections: BMA, BPL, CGA, LC, MMA, NYPL, PMA, RA, SF, WAM

93.

*The twelve* 1930

Lithograph

Image: 9 5/8 x 7 1/8 (24.4 x 18.1)

Edition: 50 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle"; lower left, "59"

Trotter, 59

In Part I, the soldiers meet up with remnants of the decadent ruling class of old Russia. See No. 91.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

94.

*The dagger* 1930

Lithograph

Image: 4 1/8 x 5 1/8 (10.5 x 13)

Edition: 50

Impressions: black on white paper

Watermark: Rives

Trotter, 60

In a drunken moment, two of the Guards fight each other with knives. This print was not included in the publication. See No. 91.

Collections: BMA, BPL, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

95.

*The mongrel* 1930

Lithograph

Image: 3 3/4 x 4 1/4 (9.5 x 10.7)

Edition: 50 (other than the 100 used in the publication)

Impressions: black on white paper

Watermark: Rives

Trotter, 61

This print is an illustration to Part IX. The mangy dog following the men is another symbol of the old order. See No. 91.

Collections: CI, MMA, NYPL, PMA

96.

*Christ marches on and Twelve are led* 1930

Lithograph

Image: 9 9/16 x 6 15/16 (24.3 x 17.6)

Edition: 100 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle"; lower right, "62"

Watermark: Rives

Trotter, 62

Illustration to Part XII.

In the final segment of the poem, the ghostly figure of Christ appears to lead the twelve Guards. Blok's inclusion of Christ's presence in the poem is ambiguous, but may have been intended as a symbol of reassurance, to offset the destructive effects of the Revolution. See No. 91.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

97.

*A night of the revolution* 1930

Lithograph

Image: 9 1/2 x 6 15/16 (24 x 17.6)

Edition: 100 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle"; lower right, "63"

Watermark: Rives

Trotter, 63

Illustration to Part XI. See No. 91.

Collections: BMA, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

98.

*Sleigh drive* 1930

Lithograph

Image: 9 9/16 x 7 (24.3 x 17.8)

Edition: 100 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle"; lower right, "64"

Watermark: Rives

Trotter, 64

Katia and her soldier lover, driving in a sleigh, pass the twelve Guards on the road. This print was the frontispiece for the book. See No. 91.

Collections: BMA, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

99.

*Katia is dead* 1930

Lithograph

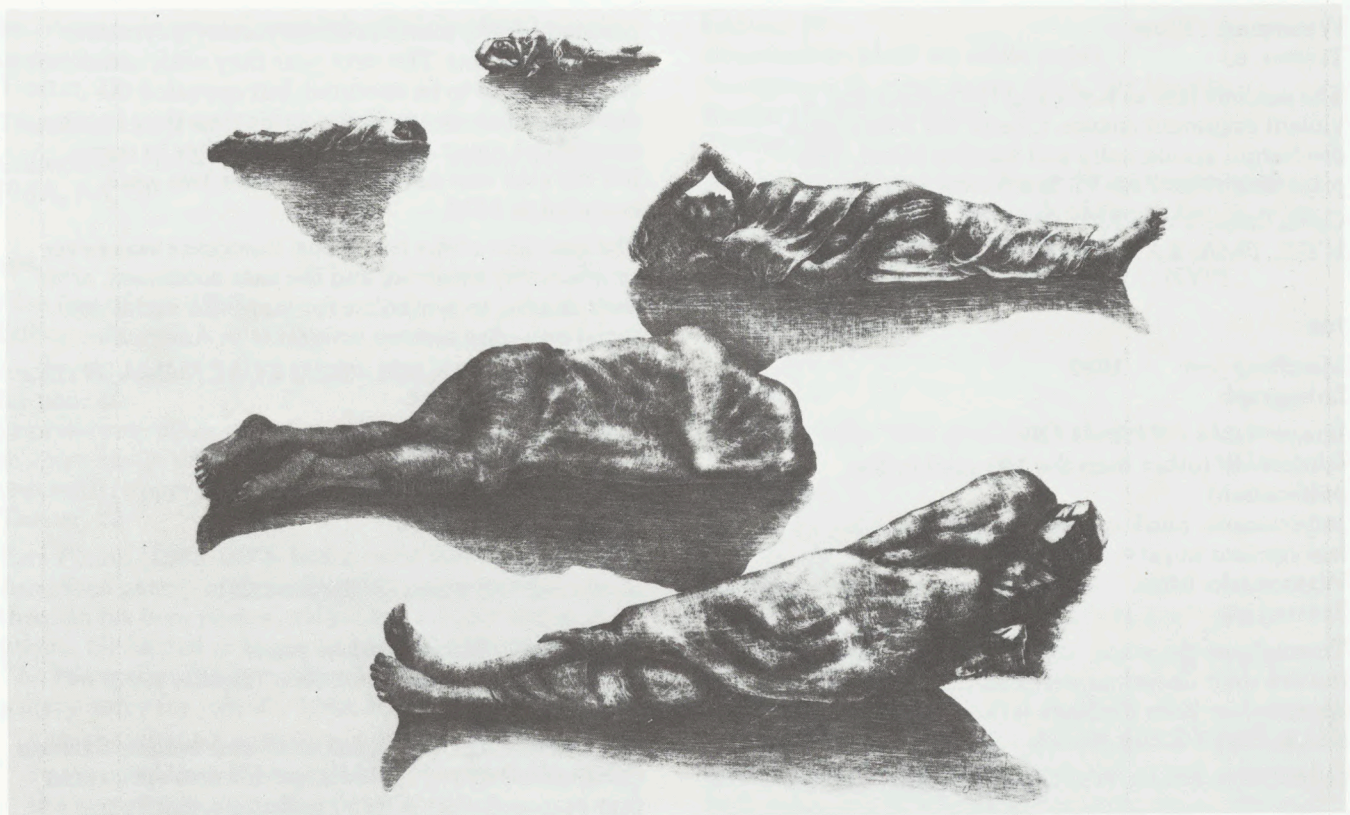
Image: 9 3/8 x 6 13/16 (23.7 x 17.3)

Edition: 30 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle 65"





202. *Not dead, but tired, tired*



137. *In memoriam: Spain. Hitler: Mussolini: 'Let her bleed a while.'*



Watermark: Rives  
Trotter, 65

The soldiers jeer at Katia and the soldier and a violent argument ensues. One of the men's guns discharges accidentally and Katia is killed. This print illustrates Part VI. See No. 91.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

100.

*Marching feet* 1930  
Lithograph

Image: 4 3/4 x 7 (12 x 17.8)

Edition: 40 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle"

Watermark: Rives

Trotter, 66

Throughout the poem, the Guards keep marching toward their uncertain destination. This print appeared on both the book jacket and as an illustration to Part VII. See No. 91.

Collections: MMA, NYPL, PMA, SAM

101.

*The attack* 1930  
Lithograph

Image: 4 11/16 x 6 15/16 (11.8 x 17.6)

Edition: 25 (other than the 100 used in the publication)

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle 67"

Watermark: Rives

Trotter, 67

The soldiers recall a recent battle. This print illustrates Part III of the poem. See No. 91.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

102.

*In memoriam: Sacco and Vanzetti 'Our senses will applaud the world again, but who can clap life into murdered men?'* 1930  
Lithograph

Image: 19 1/16 x 13 1/16 (48.4 x 33.1)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1930"

Watermark: Rives

Trotter, 68

This print is Biddle's commentary on the famous socio-political trial of the 1920s. Nicolo Sacco and Bartolomeo Vanzetti were two Italian workers in a shoe factory in Massachusetts. In 1920, they were

arrested for the murders of the factory paymaster and his assistant. The next year they were convicted and sentenced to be executed, but appealed the decision for six years. During this time they became symbols of injustice and racial prejudice to many. But the case was not retried, and the two were executed in 1927.

The question of the two men's innocence was never satisfactorily resolved, and the case continued, after their deaths, to symbolize for many the racial and social prejudice against emigrants in America.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SAM, SF

103.

*Three cows* 1932  
Lithograph

Image: 11 1/2 x 16 1/4 (29.2 x 41.3)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1932/69"

Trotter, 69

After marrying the Belgian sculptress Hélène Sardeau (1900-1969) in 1931, Biddle and his new wife spent that year and most of 1932 in Europe, chiefly in Italy. Biddle remarked in his list that this print, along with Nos. 104 to 108, "were all done in Rome with an inexperienced lithographer. All are technically inferior except the very fine self-portrait."

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF

104.

*Poor whites* 1932  
Lithograph

Image: 11 x 14 7/16 (27.9 x 36.6)

Edition: 40

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1932"; lower left, "70"

Trotter, 70

This print, along with Nos. 107, 108 and 112, were done from sketches Biddle made while in Charleston, S.C. in May and June of 1930. He accompanied the artist Peter Blume (1906- ) there on a sketching trip.

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF

105.

*Self-portrait* 1932  
Lithograph

Image: 10 3/8 x 8 (26.3 x 20.2)

Edition: 40

Impressions: black on white paper



Inscriptions in print: lower left, "Biddle 1932"; upper right, "71"  
Trotter, 71

The artist at age 47. See Nos. 11, 37 and 210.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF

106.

*Ezra Pound* 1932

Lithograph

Image: 10 3/4 x 8 11/16 (27.3 x 22.1)

Edition: 40

Impressions: black or red on white paper

Inscriptions in print: upper left, "Biddle" ('d's' reversed); upper right, "1932"; lower left, "72"  
Trotter, 72

Ezra Pound (1885-1972) had a great influence on American poetry in the early 20th century, both through his own poems and his encouragement of others. He helped to shape and edit T. S. Eliot's *The Waste Land* and translated Dante's *Inferno*. In a diary entry for July 23, 1948, Biddle recalled:

I first met Pound in Paris in 1924. . . . When I next met him in Rome in 1932, he was well on the way to megalomaniac degeneration. . . . Later during the week I did a lithograph of him at his hotel, drawing directly on the stone. Perhaps the light was bad, but it was a failure. I caught, however—perhaps by accident—the face of a madman.

After a long period of personal troubles, Pound was convicted of treasonous statements against the United States during World War II, and subsequently confined to an asylum in Rome.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF

107.

*In the breakers* 1932

Lithograph

Image: 14 1/2 x 10 1/4 (36.7 x 26)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle 1932"  
Trotter, 73

In the existing impressions of this print, a vertical line can be seen in the image, caused by a crack in the stone's surface. Most of the edition was later destroyed by Biddle. See No. 104.

Collections: MMA, PMA

108.

*Folly beach* 1932

Lithograph

Image: 10 3/8 x 14 1/2 (25.8 x 36.8)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower right, "by George Biddle/1932"; lower left, "74"

Trotter, 74

The broad caricatures in this print are reminiscent of the types found in the work of Peggy Bacon, who was a friend of Biddle. See No. 104.

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF

109.

*Alabama code: 'Our girls don't sleep with niggers.'*  
1933

Lithograph

Image: 13 3/8 x 9 7/16 (34 x 24)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle"; lower left, "75"

Watermark: Rives

Trotter, 75

A commentary on the Scottsboro Case of 1933, tried in Scottsboro, Alabama, in which nine young Negro men were accused of raping two white girls. The men were eventually found innocent, but the racial prejudice evident in the case prompted Biddle to produce this work, which he considered in the nature of a political cartoon.

This lithograph, which Biddle executed in May of 1933, may have been produced under the aegis of the Contemporary Print Group, of which he was a member. For further discussion of this group, see the entry for No. 110.

Collections: BPL, CGA, LC, MMA, NYPL, PMA, RA, SF, WAM

110.

*Tom Mooney. 'The prosecution has no evidence to support a verdict of guilty.'* 1933

Lithograph

Image: 13 3/8 x 8 7/8 (34 x 22.5)

Edition: 300

Impressions: black on white paper

Inscriptions in print: lower left, "The prosecution has no evidence to support a verdict of guilty 76"

Watermark: France

Printed by George C. Miller

Published in *The American Scene* No. 1. New York: Contemporary Print Group, 1933.

Trotter, 76

The Contemporary Print Group was one of the several organizations formed by artists in the 1930s who attempted to bring public attention to their art by publishing their own prints. The idea for this group grew out of a meeting at Biddle's home,



mentioned in his diary entry for April 29, 1933, during which he and several artist friends decided to publish "a series of lithos, 1 a month by social minded artists." This portfolio of lithographs is the only known publication of the group. The other artists included were Reginald Marsh, Adolph Dehn, George Grosz, José Clemente Orozco, and Jacob Burck.

Biddle's contribution was this portrait of Thomas J. Mooney, a labor leader whom many felt had been unfairly convicted and imprisoned in 1916 for his participation in a demonstration for workers' rights in San Francisco. After more than a decade of appealing the decision in the trial, he was granted a pardon and released from prison. Hence the subtitle of the print.

Collections: BPL, CGA, CI, LC, MMA, PMA, SF

111.

*Dulce et decorum est* 1934

Lithograph

Image: 17 1/2 x 12 13/16 (44.5 x 32.5)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle/1934/77"

Watermark: Rives

Trotter, 77

The specific issue that Biddle is addressing here is not known, though the work may be in the nature of an anti-war protest. The full quotation is 'Dulce et decorum est pro patria mori,' and translates as 'It is sweet and honorable to die for one's country.' Biddle described this print in his list as "technically and emotionally perhaps the finest I ever did."

Collections: BMA, BPL, CGA, CI, LC, MMA, PMA, RA, SAM, SF

112.

*Catfish Alley* 1936

Lithograph

Image: 9 1/2 x 12 (24.2 x 30.5)

Edition(s): 500 (for publication); 15

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle"

Watermark: Rives

Published by American Artists Group, Inc. as

*Catfish Row*

Trotter, 79

The American Artists Group, Inc., as stated in their first *Handbook* (1935, v. 1, no. 1, p. 7), sought to "popularize American art by making it better known to the American public. One way . . . is to distribute as widely as possible first class reproductions of worthy originals." They selected, as members, artists they felt to be "truly representative of the best in contemporary American art." The group published

greeting cards as their initial venture, and later published lithographs, etchings and woodcuts. Biddle's subject, reflecting the interest in portraying aspects of the American scene felt by many artists at this time, is drawn from his 1930 visit to Charleston, S.C.

Several impressions of this print list an edition of 15 on the sheet, indicating that Biddle printed a small edition in addition to the 500 for publication.

Collections: BPL, CGA, CI, LC, MMA, PMA, RA, SF, WAM

113.

*Death on the plains* 1936

Lithograph

Image: 10 x 13 15/16 (25.5 x 35.3)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1936"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 80

This print, and Nos. 114-138, were made at the Colorado Springs Fine Arts Center, where Biddle taught from January to June of 1937. His printer for the series was Lawrence Barrett, about whom little is known. Barrett was appointed a lithography instructor at the Center when it opened in 1936, and held this position until 1952. He collaborated with a number of artists, who, like Biddle, taught at the Center during the 1930s and 1940s, including Adolph Dehn, Rico Lebrun, Jean Charlot and Doris Lee. With Dehn, Barrett published a monograph in the 1940s entitled *How to Draw and Print Lithographs*. Biddle thought highly of Barrett's expertise, mentioning him in a diary entry for April 16, 1948 as "as fine a lithographer as you could ask for."

Collections: BMA, BPL, CGA, CI, LC, MMA, PMA, RA, SF, WAM

114.

*Fire in the night* 1936

Lithograph

Image: 10 1/8 x 13 7/8 (25.8 x 35.2)

Edition: 50

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1936"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 81

This print, along with Nos. 114 and 116, are commentaries on the consequences of the terrible droughts, with their sometimes fiery aftermaths, that afflicted the American Mid-West in the 1930s, destroying not only farmers' crops, but livestock and land.



Collections: BMA, BPL, CGA, CI, LC, MMA, PMA, RA, SF, WAM

115.

*Sand!* 1936

Lithograph

Image: 9 7/8 x 13 13/16 (25.1 x 35.1)

Edition: 60

Impressions: black on white paper

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 82

*Sand!* is one of Biddle's most stunning images. In contrast to works such as *Sacco and Vanzetti* (No. 102), in which he conveys the drama of the subject through a monumental, formalized composition, the simple, almost casual arrangement of the subject here intensifies the horror and emotion of the scene.

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

116.

*Boardman Robinson* 1936

Lithograph

Image: 14 7/8 x 10 1/8 (37.8 x 25.8)

Edition: 50

Impressions: black on white paper

Inscriptions in print; upper left, "Biddle 1936"; upper right, "83"

Watermark: France

Printed by Lawrence Barrett

Trotter, 83

Boardman "Mike" Robinson (1876-1952) was a close friend of Biddle. A muralist and printmaker himself, he was the Director of the Art Department at the Colorado Springs Fine Arts Center, and developed lithography as a major area of instruction there.

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, SF, WAM

117.

*Cripple Creek* 1936

Lithograph

Image: 12 15/16 x 16 1/4 (31.3 x 41.2)

Edition: 40

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 84"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 84

Cripple Creek is a mining town near Colorado Springs. In his 1943 inventory list, Biddle wrote of this print, "And then it is a subject which very much intreagues [sic] me — the *mood* of a landscape used

in showing a sombre, sordid, dramatic side of American life."

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

118.

*Michael John Biddle* 1936

Lithograph

Image: 11 1/8 x 9 1/8 (28.2 x 23.2)

Edition: 50

Impressions: black on white paper

Printed by Lawrence Barrett

Trotter, 85

Portrait of the artist's son, aged 2. See No. 140.

Collections: BIR, BMA

119.

*Spleen* 1937

Lithograph

Image: 10 7/8 x 14 3/4 (27 x 37.5)

Edition: 50

Impressions: black on white paper

Inscriptions in print: upper left, "85"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 86

Collections: BMA, BPL, CGA, LC, MMA, NYPL, PMA, RA, SF, WAM

120.

*Reclining nude* 1937

Lithotint

Image: 6 1/4 x 9 (15.9 x 30.9)

Edition: 20

Impressions: black on white paper

Inscriptions in print: upper left, "Biddle 1937"; lower left, "87"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 87

This print, along with Nos. 121-126, were done with oil paint on zinc.

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

121.

*Seated nude* 1937

Lithotint

Image: 10 5/8 x 6 5/16 (27 x 15.8)

Edition: 20

Impressions: black on white paper

Inscriptions in print: lower center, "86"

Watermark: Rives



Printed by Lawrence Barrett

Trotter, 88

Collection: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

122.

*The sisters* 1937

Lithotint

Image: 10 1/8 x 17 3/16 (25.7 x 43.6)

Impressions: black on white paper

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 89

Collections: MMA, PMA, NYPL

123.

*Nude* 1937

Lithotint

Image: 7 7/8 x 10 7/8 (20 x 27.6)

Edition: 20

Impressions: black on white paper

Inscriptions in print: lower center, "88"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 90

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

124.

*Young girl's head* 1937

Lithotint

Image: 10 x 6 11/16 (25.4 x 17)

Edition: 20

Impressions: black on white paper

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 91

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

125.

*Jo Davidson* 1937

Lithotint

Image: 12 5/8 x 9 5/8 (32 x 24.4)

Edition: 20

Impressions: black on white paper

Watermark: Rives

Printed by Lawrence Barrett

Davidson, (1883-1952), the well-known sculptor, was  
also teaching at Colorado Springs at this time.

Trotter, 92

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL,  
PMA, SF, WAM

126.

*Jo Davidson sculpting Boardman Robinson* 1937

Lithotint

Image: 12 3/8 x 10 11/16 (31.5 x 27.2)

Edition: 20

Impressions: black on white paper

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 93

In his diary of March 10, 1937, Biddle recorded that  
he "did a lithograph of Jo Davidson doing a portrait  
bust of Mike Robinson. All of us are exhausted by  
Jo's vitality, his conceit and complete lack of gray  
matter."

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

127.

*Pussycat, pussycat, where have you been?* 1937

Lithograph

Image: 15 9/16 x 6 1/2 (39.5 x 16.5)

Edition: 40

Impressions: black on white paper

Inscriptions in print: lower right, "1937"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 94

Collections: BMA, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

128.

*Buffalo Dance No. 1* 1937

Lithograph

Image: 10 x 11 15/16 (25.3 x 30.2)

Edition: 20

Impressions: black on white paper

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 95

Biddle wrote in his 1943 inventory list that the  
technique used was "dry brush, scratching and  
pencil."

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL,  
PMA, RA, SF, WAM

129.

*Buffalo Dance No. 2* 1937

Lithograph

Image: 9 15/16 x 11 7/8 (25.3 x 30.2)

Edition: 45

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle"; lower left,  
"1937"

Watermark: Rives



Printed by Lawrence Barrett  
Trotter, 96

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL,  
PMA, RA, SF

130.

*Bulldogging a steer* 1937  
Lithograph

Image: 9 15/16 x 11 13/16 (25.2 x 30)

Edition: 25

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle"; lower left,  
"1937"

Watermark: Rives

Printed by Lawrence Barrett  
Trotter, 97

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

131.

*'Pu' Pekinese* 1937  
Lithograph

Image: 11 7/16 x 15 7/8 (29 x 40.3)

Edition: 40

Impressions: black on white paper

Inscriptions in print: lower left, "1937"

Watermark: France

Printed by Lawrence Barrett  
Trotter, 98

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL,  
PMA, RA, SF, WAM

132.

*Agamemnon, Hereford thoroughbred* 1937  
Lithograph

Image: 11 x 9 1/16 (27.9 x 23)

Edition: 30

Impressions: black on white paper

Inscriptions in print: lower right, "99"

Watermark: Rives

Printed by the artist  
Trotter, 99

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL,  
PMA, RA, SF, WAM

133.

*Frankie Loper aet suae 86* 1937  
Lithograph

Image: 12 3/4 x 10 1/4 (32.3 x 26.1)

Edition: 70

Impressions: black on white paper

Inscriptions in print: middle left, "100"

Watermark: Rives

Printed by Lawrence Barrett  
Trotter, 100

Of the subject, Biddle wrote in his 1943 inventory list that it was a "Portrait of Frankie, the doorman, eighty-six years old. Ex-slave of Jefferson Davis, President of the Confederacy. He remembers at one time "being swapped down the river for \$300 and a mule." But the deal was called off. He once saw General Lee and Grant."

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL,  
PMA, RA, SF, WAM

134.

*Victor* 1937  
Lithograph

Image: 12 1/8 x 15 7/8 (30.7 x 40.4)

Edition: 25

Impressions: black on white paper

Inscriptions in print: lower left, "101"

Watermark: Rives

Printed by Lawrence Barrett  
Trotter, 101

Collections: CGA, CI, LC, MMA, NYPL, PMA, RA,  
SF, WAM

135.

*Paternity* 1937  
Lithograph

Image: 8 5/8 x 13 1/8 (21.9 x 33.3)

Edition: 40

Impressions: black on white paper

Watermark: Rives

Printed by the artist  
Trotter, 102

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
SF, WAM

136.

*Pigs and chickens* 1937  
Lithograph

Image: 7 5/8 x 15 1/8 (19.5 x 38.5)

Edition: 25

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1937"

Watermark: Rives

Printed by Lawrence Barrett  
Trotter, 103

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA,  
RA, SF, WAM

137.

*In memoriam: Spain. Hitler: Mussolini:* 1937  
*'Let her bleed a while.'*  
Lithograph

Image: 11 13/16 x 16 1/2 (30 x 42)

Edition: 25

Impressions: black on white paper





66. Four nudes



196. Birds in paradise



Inscriptions in print: lower right, "Biddle 1937";  
lower left, "104"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 104

The subject of this print is the Spanish Civil War, then being waged between the Republican government and the military, led by Francisco Franco. Franco appealed to the governments of Germany and Italy for arms, and both countries provided sophisticated artillery, tanks, and aircraft. This action, and the resulting ruthless destruction caused by Franco's forces, aroused sympathy around the world for the Republican cause.

Collections: BMA, BPL, CGA, CI, MMA, NYPL, PMA, RA, SF, WAM

138.

*Four heads* 1937

Lithograph

Image: 13 7/8 x 17 7/8 (35.6 x 45.2)

Edition: 25

Impressions: black on white paper

Inscriptions in print: lower left, "Biddle";

lower right, "106"

Watermark: Rives

Printed by Lawrence Barrett

Trotter, 106

Biddle noted of this lithograph in his 1943 inventory list: "This is straight pencil [sic] work. The classic manner of Daumier, the most exacting and difficult. You can't play tricks or turn a bad drawing into a good print. One of my very best."

Collections: BMA, BPL, CGA, CI, LC, MMA, PMA, RA, SF, WAM

139.

*Winter on the Hudson* 1938

Lithograph

Image: 9 x 12 3/8 (22.8 x 31.4)

Edition: 100

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1938";

lower left, "107"

Trotter, 107

Collections: MMA

140.

*Michael John* 1938

Lithograph

Image: 10 15/16 x 7 1/8 (27.9 x 8.1)

Edition: 250

Impressions: black or dark purple on white paper

Watermark: Navarre

Published by Associated American Artists

Trotter, 108

Portrait of the artist's son, aged 4. See No. 118.

Collections: CGA, MMA, PMA

141.

*Carnival in Rio No. 1* 1944

Lithograph

Image: 10 1/2 x 13 (26.1 x 13)

Edition: 25

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 1944"

Watermark: Old Stratford U.S.A.

Trotter, 109

This print, along with Nos. 142, 146 and 151, were done from sketches Biddle made while in Rio de Janeiro in 1942 while executing a mural commission.

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, SF, WAM

142.

*Carnival in Rio No. 2* 1945

Lithograph

Image: 14 1/8 x 9 7/8 (36 x 25.2)

Edition: 25

Impressions: black on white paper

Inscriptions in print: lower right, "Biddle 45";

lower left, "111"

Watermark: Old Stratford U.S.A.

Trotter, 110

See No. 141.

Collections: BMA, BMW, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

143.

*Mother and child* 1946

Lithograph

Image: 15 1/2 x 10 1/4 (39.4 x 26)

Edition: 2 or 3

Impressions: black on white paper

Inscriptions in print: lower left, "112 1946"

Trotter, 111

Collections: MMA

144.

*Goats* 1946

Lithograph

Image: 10 x 14 3/4 (25.4 x 37.5)

Edition: 12

Impressions: black on white paper

Trotter, 112

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, SF, WAM



145.

*Hélène* 1946

Lithograph

Image: 7 x 7 1/2 (16.9 x 19)

Edition: 100?

Impressions: black on white paper

Trotter, 113

Portrait of Biddle's wife, Hélène Sardeau.

Collections: MMA, PMA, SF

146.

*Carnival in Rio No. 3* 1946

Lithograph

Image: 12 1/2 x 8 1/2 (31.8 x 21.6)

Edition: 12?

Impressions: black on white paper

Trotter, 114

See No. 141.

Collections: BMW, MMA, NYPL, PMA

147.

*Black-tailed deer* 1947

Lithograph

Image: 9 1/4 x 12 1/2 (23.5 x 31.8)

Edition: 20

Impressions: black on white paper

Printed by the artist

Trotter, 115

Collections: BPL, CI, LC, MMA, NYPL, PMA, SF, WAM

148.

*Wild Pigs* 1947

Lithograph

Image: 9 3/8 x 16 9/16 (23.8 x 42)

Edition: 20

Impressions: black on white paper

Watermark: Linweave Early American rag content

Printed by the artist

Trotter, 116

Collections: BMA, BPL, CGA, CI, LC, NYPL, PMA, RA, SF, WAM

149.

*Anne Hutchinson* 1947

Lithograph

Image: 9 1/8 x 8 1/4 (23.1 x 21)

Edition: 25

Impressions: black on white paper

Watermark: Linweave Early American rag content

Printed by the artist

Trotter, 117

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

150.

*Along the banks of the Kalamazoo* 1947

Lithograph

Image: 10 1/8 x 17 3/16 (25.7 x 43.6)

Edition: 25

Impressions: black on white paper

Watermark: Strathmore Alexandra U.S.A.,

Linweave Early American rag content

Printed by the artist

Trotter, 118

Collections: BMA, BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

151.

*Carnival in Rio No. 4* 1947

Lithograph

Image: 10 5/8 x 16 3/8 (27 x 41.6)

Edition: 20

Impressions: black on white paper

Watermark: Strathmore Alexandra U.S.A.

Printed by the artist

Trotter, 119

See No. 141.

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

152.

*Sic semper tyrannis! (John Wilkes Booth)* 1947

Lithograph

Image: 11 3/8 x 8 3/8 (28.8 x 21.3)

Edition: 12

Impressions: black on white paper

Watermark: Linweave Early American rag content

Printed by the artist

Trotter, 120

Collections: BPL, CGA, CI, LC, MMA, NYPL, PMA, RA, SF, WAM

153.

*Compliments Welch's grape juice* 1950

Offset Lithograph

Edition: 2000

Image: 12 x 9 (30.5 x 22.9)

Impressions: black on white paper

Inscriptions in print: upper left, "Compliments Welch's grape juice"; lower right, "to George Biddle, 1950"

Published in *Improvisations*, Spring 1950, Artists Equity Association.

Trotter, 121

The Artists Equity Association, as stated in the Foreword of the 1951 *Improvisations*, was founded in March 1947 "to further the economic interests of artists and give strength and effectiveness to their united professional aims. It cooperates with all



connected with the profession of the fine arts and extends its benefits . . . to associations, societies and museums in regard to their activities and relationship with the artists."

This print, and No. 157, were advertisement illustrations for *Improvisations*, a program accompanying the annual Artists Equity "Spring Fantasia Masquerade Ball," a fund-raising benefit. The program, according to the title page, "was conceived by Julio de Diega as a medium for advertisers in sympathy with Artists Equity. The member-artists who illustrated this journal were selected by the advertisers and were given complete freedom of expression. Each page was designed by the artist directly on the litho plate, thus making this [program] a collection of original lithographs." Other artists who contributed included Milton Avery, Max Beckmann, Hans Hofmann, Reginald Marsh and Raphael Soyer. The lithographs were printed by offset, and the program's edition was limited to 2,000 numbered copies.

154.

*Life's darkest moment: 'Sure they're smiling. It's a Mercury!'* 1951

Offset Lithograph

Image: 9 x 12 (22.9 x 30.5)

Edition: 2000

Impressions: black on beige paper

Inscriptions in print: lower right, "George Biddle 1951"

Watermark: Ticonderoga Text

Published in *Improvisations*, Spring 1951, Artists Equity Association.

SF, 122

Collections: CGA, LC, MMA, PMA, RA, SF, WAM

155.

*Dancing elephants* 1951

Lithograph

Image: 13 1/2 x 17 1/2 (34.3 x 44.4)

Edition: 25

Impressions: 1-14, black on white paper; 15-25, black on buff paper

Printed by Rudolfo Bulla

SF, 123

In his diary of March 1, 1948, Biddle noted: "For the past fortnight sketching at the Ringling Brothers Circus in Sarasota, Florida. I had hoped to concentrate on the human element . . . Unfortunately these did not take part in the rehearsals and instead I made many drawings of the elephants, the acrobatic girls and the equestrians." Biddle based this print, along with Nos. 156, 157 and 166, on some of the circus drawings.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

156.

*Three elephants* 1951

Lithograph

Image: 13 1/4 x 17 5/16 (33.7 x 44)

Edition: 25

Impressions: black on white paper

Printed by Rudolfo Bulla

SF, 124

In his diary of November 12, 1951, Biddle noted: "I have now finished four stones and am taking them down to my printer . . . Two of elephants, a drawing in dry brush from a head I did of little Mary Malsin two years ago, and an engraved stone, 'Fatti non fosti a vivir come bruti.'" The lithographs referred to here are this print and the three following. The last was retitled *The Poet's Dream*. See No. 155.

Collections: BMA, BPL, CGA, MMA, PMA, RA, SF, WAM

157.

*Two elephants* 1951

Lithograph

Image: 11 13/16 x 16 1/2 (30 x 41.9)

Edition: 30

Impressions: 1-5, red on white paper; 6-15, black on white paper; 16-19, black and gray on white paper; 20-24, black and red on white paper; 25, red and buff on white paper; 26-30, red and gray on white paper

Printed by Rudolfo Bulla

SF, 125

See No. 155.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

158.

*Mary* 1951

Lithograph

Image: 10 5/16 x 8 1/2 (26.1 x 21.6)

Edition: 30

Impressions: 1-5, black on white paper; 6-10, red on white paper; 11-15, black and buff on white paper; 16-20, black and gray on white paper; 21-25, red and gray on white paper

Printed by Rudolfo Bulla

SF, 126

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

159.

*The poet's dream* 1951

Lithograph

Image: 11 3/8 x 16 (28.9 x 40.6)

Edition: 25



Impressions: 1-10, black on green background; 11-20, black on white paper; 21-25, black on yellow background

Inscriptions in print: lower right, "Biddle 1951"; lower left and center, "'Considerate la vostra senenza:/ fatti non foste a viver come bruti/ me per seguir virtute e conoscenza/ Dante. Inferno XXVI'"

Printed by Rudolfo Bulla

SF, 127

In a November 5, 1951 diary entry, Biddle wrote that he had seen "some exquisite H[ieronymous] Bosch" at an exhibition. "He is right up my alley. In the same spirit as the lithograph I am doing now, upon which I shall write a terza rima from the XXVI[I] Canto of Dante's Inferno . . ." The Canto translates: "You were created not to live like beasts/ But for pursuit of virtue and of knowledge."

Collections: BPL, CGA, LC, MMA, PMA, RA, SF, WAM

160.

*The poet's dream* 1951

Lithograph

Image: 11 3/8 x 16 (28.9 x 40.6)

Edition: 30

Impressions: 1-23, yellow, gray and black on white paper; 24-26, yellow, red, blue and black on white paper; 27, yellow, brown, blue and black on white paper; 28, yellow, brown, gray and black on white paper

Printed by Rudolfo Bulla

SF, 128

Collections: BPL, CGA, LC, MMA, PMA, SF, WAM

161.

*Mother and child* 1952

Lithograph

Image: 6 3/8 x 4 7/8 (16.2 x 12.4)

Edition: 135

Impressions: black on white paper: 1-125, with Christmas greetings; 126-135, plain

Printed by Rudolfo Bulla

SF, 129

Collections: BIR, BPL, CGA, LC, PMA, SF, WAM

162.

*Alley cats* 1952

Lithograph

Image: 3 1/4 x 12 5/16 (8.2 x 31.3)

Edition: 25

Impressions: 1-11, black on white paper; 12-25, red on white paper

Printed by Rudolfo Bulla

SF, 130

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

163.

*Happy birthday to you* 1952

Lithograph

Image: 7 3/4 x 8 1/2 (19.6 x 21.5)

Edition: 70

Impressions: 1-17, black and buff on white paper; 18-48, black on white paper; 49-70, red on white paper

Printed by Rudolfo Bulla

SF, 131

Collections: CGA, LC, MMA, PMA, RA, SF, WAM

164.

*Caveman's dream* 1952

Lithograph

Image: 16 1/2 x 12 (42 x 30.4)

Edition: 25

Impressions: black on cream paper

Printed by Rudolfo Bulla

SF, 132

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

165.

*Forsan et haec olim memenissee invabit* 1952

Lithograph

Image: 14 3/16 x 16 1/2 (36 x 41.8)

Edition: 25

Impressions: 1-10, black on white paper; 11-15, red on white paper; 16-18, red and yellow on white paper; 19-24, red and gray on white paper; 25, black and buff on white paper

Printed by Rudolfo Bulla

SF, 133

The specific issue that Biddle is addressing here is not known. The title translates as 'Perhaps it will be pleasant to remember these hardships someday.'

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

166.

*Ten elephants* 1952

Lithograph

Image: 13 1/8 x 15 3/4 (33.2 x 40)

Edition: 25

Impressions: black on white paper

Printed by Rudolfo Bulla

SF, 134

See No. 155.

Collections: BMA, BPL, CGA, LC, PMA, RA, SAM, SF, WAM

167.

*Stille nacht, heilige nacht* 1952

Lithograph



Image: 8 1/2 x 6 11/16 (21.6 x 17)

Edition: 24

Impressions: 1-5, black on white paper; 6-10, black and yellow on white paper; 11-18, black and red on white paper; 19-24, black and blue on white paper

Printed by Rudolfo Bulla

SF, 135

Though the figures in this print and Nos. 168-170 are grotesque, Biddle intended them as humorous works. The title for this print is from the Christmas carol 'Silent Night'. 'Hail, hail, the gang's all here' (No. 169) is a popular song, and 'O what a beautiful morning' (No. 168) is a line of a song from the musical 'Oklahoma'.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

168.

*O what a beautiful morning* 1952

Lithograph

Image: 6 3/4 x 8 1/2 (17 x 21.7)

Edition: 24

Impressions: 1-5, black on white paper; 6-10, black and yellow on white paper; 11-18, black and red on white paper; 19-24, black and blue on white paper

Printed by Rudolfo Bulla

SF, 136

See No. 167.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

169.

*Hail! Hail! The gang's all here!* 1952

Lithograph

Image: 6 3/4 x 8 9/16 (17 x 21.7)

Edition: 24

Impressions: 1-5, black on white paper; 6-10, black and yellow on white paper; 11-18, black and red on white paper; 19-24, black and blue on white paper

Printed by Rudolfo Bulla

SF, 137

See No. 167.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

170.

*Nuit, belle nuit! O nuit d'amour!* 1952

Lithograph

Image: 6 5/8 x 8 9/16 (16.8 x 21.7)

Edition: 24

Impressions: 1-5, black on white paper; 6-10, black and yellow on white paper; 11-18, black and red on white paper; 19-24, black and blue on white paper

Printed by Rudolfo Bulla

SF, 138

See No. 167.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

171.

*Barbara and Virginia* 1952

Lithograph

Image: 14 x 9 3/4 (35.5 x 24.7)

Edition: 25

Impressions: black on white paper

Printed by Rudolfo Bulla

Biddle, 139

Collections: BPL, CGA, LC, MMA, PMA, RA, SAM, WAM

172.

*Virginia* 1952

Lithograph

Image: 11 11/16 x 16 (29.7 x 40.6)

Edition: 25

Impressions: black on white paper

Printed by Rudolfo Bulla

SF, 140

Collections: BMA, BPL, CGA, LC, MMA, PMA, SF, WAM

173.

*Our world* 1952

Lithograph

Image: 13 1/4 x 8 1/2 (33.7 x 21.5)

Edition: 30

Impressions: 1-20, green, brown and black on cream paper; 21-30 black on cream paper

Printed by Rudolfo Bulla

SF, 141 (black and cream); 142 (color)

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

174.

*The master race* 1952

Lithograph

Image: 8 1/2 x 13 7/8 (21.5 x 35.3)

Edition: 25

Impressions: 1-9, black on cream paper; 10-25, green, brown and black on cream paper

Printed by Rudolfo Bulla

Biddle, 143 (black and cream); SF, 144 (color)

Collections: BIR, BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

175.

*Old man river* 1952

Lithograph



Image: 18 1/8 x 13 5/8 (46 x 34.5)

Edition: 30

Impressions: black on white paper

Printed by Rudolfo Bulla

SF, 145

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

176.

*George Santayana* 1952

Lithograph

Image: 13 1/8 x 9 1/4 (33.3 x 23.5)

Edition: 25

Impressions: black on cream or white paper

Printed by Rudolfo Bulla

SF, 146

While in Rome, Biddle visited the now-ailing writer, and made two portrait lithographs of him, this print and No. 177.

Collections: BIR, BMA, BPL, CGA, LC, MMA, PMA, SAM, SF, WAM

177.

*George Santayana* 1952

Lithograph

Image: 12 1/8 x 9 1/2 (30.7 x 24)

Edition: 25

Impressions: 1-7, red on white paper; 8-25, black on white or cream paper

Printed by Rudolfo Bulla

SF, 147

See No. 176.

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM

178.

*Balaam and the ass* 1952

Lithograph

Image: 14 3/4 x 12 3/8 (37.5 x 31.4)

Edition: 15

Impressions: black on white paper

Printed by Rudolfo Bulla

SF, 148

Collections: BPL, CGA, LC, MMA, PMA, SF, WAM

179.

*Balaam and the ass* 1952

Lithograph

Image: 14 3/4 x 12 1/2 (37.5 x 31.8)

Edition: 20

Impressions: red, yellow, green and black on white paper

Printed by Rudolfo Bulla

SF, 149

Collections: BPL, CGA, LC, MMA, PMA, RA, SF, WAM

180.

*Fish* 1952

Lithograph

Image: 14 7/8 x 9 7/8 (37.8 x 25)

Edition: 28

Impressions: 1-13, yellow, blue, gray and black on white paper; 14-28, red, gray, green and black on white paper

Printed by Rudolfo Bulla

SF, 150

Collections: BPL, CGA, LC, MMA, PMA, SF, WAM

181.

*The early bird* 1952

Lithograph

Image: 11 7/8 x 17 3/8 (30.2 x 44.2)

Edition: 10

Impressions: black on white paper

Printed by Rudolfo Bulla

SF, 151

Collections: BPL, CGA, LC, MMA, PMA, RA, SF, WAM

182.

*The early bird* 1952

Lithograph

Image: 12 1/4 x 17 1/2 (31 x 44.4)

Edition: 25

Impressions: 1-10, blue, red, green and black on white paper; 11-25, yellow, red, gray and black on white paper

Printed by Rudolfo Bulla

SF, 152

Collections: BMA, BPL, CGA, LC, MMA, PMA, SF

183.

*Ne odium, ne ignorantia, ne timor saeculum nostrum calcet.* 1952

Lithograph

Image: 3 9/16 x 4 7/8 (9 x 12.3)

Edition: 25

Impressions: black on white or cream paper

Printed by Rudolfo Bulla

SF, 153

The title translates as 'Neither hatred, nor fear, nor ignorance shall rule our world.'

Collections: BMA, BPL, CGA, LC, MMA, PMA, RA, SF, WAM



184.

*Circus jugglers* 1952  
Lithograph  
Image: 12 15/16 x 15 1/16 (33 x 32.2)  
Edition: 20  
Impressions: black on white or cream paper  
Printed by Rudolfo Bulla  
SF, 155  
Collections: BPL, MMA, PMA, SF, WAM

185.

*Circus jugglers* 1952  
Lithograph  
Image: 12 15/16 x 15 1/16 (33 x 32.2)  
Edition: 30  
Impressions: 1-10, red, gray and black on white paper; 11-30, yellow, red, gray and black on white paper  
Printed by Rudolfo Bulla  
SF, 155  
Collections: BIR, BMA, BPL, CGA, PMA, RA, SAM, SF, WAM

186.

*Mother and child* 1955  
Lithograph  
Image: 30 x 13 1/2 (76.2 x 34.3)  
Edition: 50  
Impressions: 1-25, black on cream paper; 26-50, red on cream paper  
Biddle, 156  
Collections: CGA, MMA, SAM, WAM

187.

*Wild boar* 1955  
Lithograph  
Image: 13 5/8 x 19 (34.6 x 48.3)  
Edition: 60  
Impressions: 1-30, black on white paper; 31-60, sanguine on white paper  
Watermark: Strathmore Courier  
Biddle, 157  
Collections: CGA, MMA, SF

188.

*Mountain lion and cubs* 1955  
Lithograph  
Image: 14 x 22 (35.5 x 56)  
Edition: 60  
Impressions: 1-30, black on white paper; 31-60, sanguine on white paper  
Watermark: Strathmore Courier  
Biddle, 158  
Collections: CGA, MMA, PMA, SF, WAM

189.

*Mother and child* 1955  
Lithograph  
Image: 7 7/8 x 5 (20 x 12.7)  
Edition: 125  
Impressions: black on white paper  
Watermark: "K" stamp  
Printed by Lynton R. Kistler  
Biddle, 159  
This portrait of a Haitian mother and her child was drawn from Biddle's 1955 visit to Haiti. Copies of this print and No. 190 were distributed with an announcement to an opening of Biddle's work at the American Gallery in Los Angeles in 1955.  
Collections: MMA, WAM

190.

*Deer* 1955  
Lithograph  
Image: 8 15/16 x 6 1/4 (22.7 x 15.8)  
Edition: 125  
Impressions: black on white paper  
Watermark: "K" stamp  
Printed by Lynton R. Kistler  
Biddle, 160  
See No. 189.  
Collections: CGA, MMA, PMA, WAM

191.

*Hare and fowl* 1955  
Lithograph  
Image: 14 3/8 x 17 5/8 (36.5 x 44.8)  
Edition: 25  
Impressions: red, blue, yellow and black on white paper  
Biddle, 161  
The bright colors and flat, abstracted design of this print and Nos. 192, 195 and 196 reflect Biddle's continued appreciation for the primitive design quality of the tropical regions, and were probably inspired by his Haitian visit.  
Collections: CGA, MMA, PMA, RA, WAM

192.

*Birds and fish* 1955  
Lithograph  
Image: 13 1/2 x 17 1/2 (34.2 x 44.5)  
Edition: 40 or 50  
Impressions: red, blue and black on white paper  
Watermark: Basingwerk Parchment  
Biddle, 162  
See No. 191.  
Collections: BMA, CGA, MMA, PMA, RA, SAM, WAM



193.

*The awakening* 1955  
Lithograph

Image: 11 7/8 x 17 1/4 (30.2 x 43.8)

Edition: 30

Impressions: black on white paper

Watermark: Rives

Biddle, 163

Collections: BMA, CGA, LC, MMA, PMA, SAM

194.

*Three fish* 1956  
Lithograph

Image: 11 15/16 x 17 5/8 (30.3 x 44.7)

Edition: 20 or 25

Impressions: red, blue and purple on white paper

Watermark: Rives

Biddle, 164

See No. 191.

Collections: BMA, CGA, MMA, PMA, SAM

195.

*Three fish* 1956  
Lithograph

Image: 11 15/16 x 17 5/8 (30.3 x 44.4)

Edition: 24 or 25

Impressions: black, red, purple or green on white paper

Watermark: Rives

Biddle, 165

See No. 191.

Collections: CGA, MMA, PMA

196.

*Birds in paradise* 1956  
Lithograph

Image: 13 1/4 x 16 3/8 (33.6 x 41.6)

Edition: 25

Impressions: red, blue and yellow on white paper

Watermark: Basingwerk Parchment

Biddle, 166

See No. 191.

Collections: CGA, MMA, RA

197.

*Young Nepalese girl* 1959  
Lithograph

Image: 9 x 6 3/4 (22.5 x 17.2)

Edition: 30

Impressions: 1-16, black on white paper; 16-30, sanguine on white paper

Biddle, 167

In a March 23, 1961 letter to Karl Kup, then Curator of the Print Department of the New York Public Library, Biddle wrote:

The three heads — numbers [197, 198, 199] — are, as far as I know, in a somewhat unusual technique. The stone is ground *completely smooth* so that the drawn line shows no grain or "color". Number [197] was done with a ball-Point, soluble in alcohol; the other two with finely sharpened lithographic crayon. In printing the line spreads and fills in extremely fast and is hard to control; so that the print has very little relation to the original drawing on the stone. It is this, however, which gives the rich, filled in quality of an etching.

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SF

198.

*Buddhist priest from Bangkok* 1959  
Lithograph

Image: 17 3/16 x 11 11/16 (43.6 x 29.7)

Edition: 30

Impressions: 1-10, black on white paper; 11-15, black and buff on white paper; 16-20, sepia on white paper; 21-30, sepia and gray on white paper

Biddle, 168

See No. 197.

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

199.

*Tamil leader from Ceylon* 1959  
Lithograph

Image: 17 1/8 x 11 9/16 (43.5 x 29.4)

Edition: 30

Impressions: 1-10, black on white paper; 11-15, black and buff on white paper; 16-21, red on white paper; 22-30, red and gray on white paper

Biddle, 169

See No. 197.

Collections: BMA, CGA, MMA, NYPL, PMA, SAM, SF

200.

*Nehru* 1959  
Lithograph

Image: 11 7/8 x 8 13/16 (30.2 x 22.4)

Edition: 40

Impressions: black on white paper

Biddle, 170

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF



201.

*Ragisthan landscape* 1959

Lithograph

Image: 11 3/4 x 15 5/8 (29.7 x 39.7)

Edition: 35

Impressions: 1-10, black on white paper; 11-35, blue, orange and black on white paper

Biddle, 171

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

202.

*Not dead, but tired, tired* 1959

Lithograph

Image: 12 3/8 x 15 5/8 (31.3 x 39.7)

Edition: 30

Impressions: black on white paper

Printed by the artist

Biddle, 172

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

203.

*Indian landscape* 1959

Lithograph

Image: 11 3/8 x 15 1/8 (28.7 x 38.4)

Edition: 30

Impressions: black on white paper

Printed by the artist

Biddle, 173

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

204.

*The blind singer of Ahmedabad* 1959

Lithograph

Image: 12 1/4 x 15 7/8 (31 x 40.3)

Edition: 30

Impressions: black on white paper

Printed by the artist

Biddle, 174

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

205.

*Punjabi landscape* 1959

Lithograph

Image: 13 7/8 x 15 3/4 (35.3 x 40)

Edition: 30

Impressions: black on white paper

Printed by the artist

Biddle, 175

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

206.

*Indian camel driver* 1959

Lithograph

Image: 13 7/16 x 15 1/4 (34 x 38.7)

Edition: 30

Impressions: black on white paper

Printed by the artist

Biddle, 176

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

207.

*This, too, I saw in India* 1959

Lithograph

Image: 14 1/8 x 16 13/16 (35.9 x 41.1)

Edition: 30

Impressions: black on white paper

Printed by the artist

Biddle, 177

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

208.

*Mother India* 1959

Lithograph

Image: 16 3/4 x 12 7/8 (42.5 x 32.8)

Edition: 30

Impressions: Yellow, red, blue and black on white paper

Biddle, 178

Collections: BIR, BMA, CGA, MMA, NYPL, PMA, RA, SAM, SF

209.

*Si segment saeculum nostrum* 1959

Lithotint

Plate: 11 15/16 x 23 7/8 (30.3 x 60.6)

Edition: 50

Impressions: Yellow, red, blue and black on white paper

Biddle, 179

The title translates roughly as, 'If this generation should rule.'

Collections: CGA, MMA, PMA, SAM

210.

*Self-portrait* 1964

Etching

Plate: 10 3/8 x 7 7/8 (26.3 x 20)

Edition: 28

Impressions: black on white paper

Watermark: Arches

Printed by Michael Biddle

See Nos. 11, 37 and 105.

Collections: BMA, CGA, PMA



## Chronology

- |         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |         |                                                                                                                                                                                                                                                                                                                 |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1885    | Born January 24, Philadelphia, Pa.                                                                                                                                                                                                                                                                                                                                                                                                                                                  |         |                                                                                                                                                                                                                                                                                                                 |
| 1898    | Enters Groton School, where classmates include Franklin Delano Roosevelt                                                                                                                                                                                                                                                                                                                                                                                                            |         |                                                                                                                                                                                                                                                                                                                 |
| 1901    | First breakdown. Stays with family friends in southern California for a year to recuperate.                                                                                                                                                                                                                                                                                                                                                                                         |         |                                                                                                                                                                                                                                                                                                                 |
| 1908    | Second breakdown. Spends six months working as a cowhand in Texas and Mexico.                                                                                                                                                                                                                                                                                                                                                                                                       |         |                                                                                                                                                                                                                                                                                                                 |
| 1911    | Graduates Harvard Law School but decides to pursue a career in art. Attends the Académie Julian in Paris for the academic year 1911-1912.                                                                                                                                                                                                                                                                                                                                           |         |                                                                                                                                                                                                                                                                                                                 |
| 1912-16 | Spends these years studying art in Europe <sup>a</sup> and America. Attends the Pennsylvania Academy of Fine Arts 1912-1913 and 1913-1914. From August 1914 to February 1915, studies printmaking in Munich with a Professor Heinemann. Spends the summers of 1915 and 1916 painting in Giverny, France with Frederick Frieseke. While in Paris during these years, meets Mary Cassatt. During this period, produces his first lithographs and etchings in Munich and Philadelphia. |         |                                                                                                                                                                                                                                                                                                                 |
| 1917    | Continues painting and printmaking in Philadelphia. Marries Ann (Nancy) Coleman. Enlists in the Army and is commissioned a 1st Lieutenant. Serves on the general staff of the First Corps at the Marne, St. Mihiel, and in the Meuse-Argonne during World War I.                                                                                                                                                                                                                    |         |                                                                                                                                                                                                                                                                                                                 |
| 1919    | Discharged from the Army and returns to Philadelphia. Separates from Ann Coleman.                                                                                                                                                                                                                                                                                                                                                                                                   |         |                                                                                                                                                                                                                                                                                                                 |
| 1920    | Embarks in May for Tautira, Tahiti. During two year stay, executes a number of woodcuts and linocuts, and two drypoints.                                                                                                                                                                                                                                                                                                                                                            |         |                                                                                                                                                                                                                                                                                                                 |
| 1921    | Spends January to June of that year in New York, working in a studio in Greenwich Village. Begins printmaking association with George C. Miller. Returns to Tahiti in late June.                                                                                                                                                                                                                                                                                                    |         |                                                                                                                                                                                                                                                                                                                 |
| 1922    | Returns to New York from Tahiti in September. Divorce from Ann Coleman is finalized.                                                                                                                                                                                                                                                                                                                                                                                                |         |                                                                                                                                                                                                                                                                                                                 |
| 1924    | Leaves for Paris. Lives and works there for the next two years, not only painting and printmaking, but experimenting in marquetry, tapestry, sculpture and ceramics. Befriends Jules Pascin.                                                                                                                                                                                                                                                                                        |         |                                                                                                                                                                                                                                                                                                                 |
| 1925    | Marries Jane Belo. Travels in Haiti, Cuba and Puerto Rico and the West Indies.                                                                                                                                                                                                                                                                                                                                                                                                      |         |                                                                                                                                                                                                                                                                                                                 |
| 1926    | Produces the "Paris Series" of lithographs (Nos. 65-70), while in Paris and, after his                                                                                                                                                                                                                                                                                                                                                                                              |         |                                                                                                                                                                                                                                                                                                                 |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |         | return to New York, the "West Indies Series" of lithographs (Nos. 75-84).                                                                                                                                                                                                                                       |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1927    | Settles in Croton-on-Hudson, New York.                                                                                                                                                                                                                                                                          |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1928    | Accompanies Diego Rivera on a sketching trip through Mexico. From several sketches, produces the "Mexican Series" of lithographs (Nos. 85-90).                                                                                                                                                                  |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1929    | Divorces from Jane Belo. Builds a house and studio in Croton.                                                                                                                                                                                                                                                   |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1931    | Marries the Belgian sculptress Hélène Sardeau. The two spend most of that year and 1932 chiefly in Rome. Produces the "Italian Series" of lithographs (Nos. 103-108).                                                                                                                                           |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1933    | Proposes to President Roosevelt the creation of a mural program for public buildings as part of the New Deal Federal Art Project, meets and corresponds with him and other government officials during the year. Executes a mural for the Chicago World's Fair.                                                 |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1934    | Son Michael John is born. Continues to lend support to a number of causes supporting government aid to artists.                                                                                                                                                                                                 |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1936    | Executes a mural for the Department of Justice in Washington, D.C. Takes an active role in the first American Artists Congress of 1936, formed to press for continuing government support of the arts.                                                                                                          |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1936-37 | Goes to Colorado Springs in late 1936, and is a teacher and lecturer at the Colorado Springs Fine Arts Center from January to June, 1937. While there, produces the "Colorado Springs Series" of lithographs (Nos. 113-138).                                                                                    |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1939    | Publishes autobiography, <i>An American Artist's Story</i> . Active in the Mural Artists Guild, serving as President from 1938-1939.                                                                                                                                                                            |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1940    | With Hélène Sardeau, executes the frescos and sculpture for the Supreme Court building in Mexico City, Mexico.                                                                                                                                                                                                  |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1941    | Teaches at the Otis Art Institute in Pacific Palisades, California.                                                                                                                                                                                                                                             |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1942    | From March to December, executes a mural commission for the Biblioteca Nacional in Rio de Janeiro, Brazil.                                                                                                                                                                                                      |
|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 1943-44 | Appointed Chairman of the U.S. War Artists Committee. Spends six months in Tunisia, North Africa, with American troops, recording observations in drawings and watercolors. Publishes many of them in <i>George Biddle's War Drawings</i> in 1944. After the Committee is dissolved in 1944, returns to Croton. |



- 1947 Teaches in Saugatuck, Michigan. Produces "Michigan Series" of lithographs (Nos. 147-152). Asked by the government to cover the Nuremburg war trials as an artist/observer.
- 1950 Appointed to a four year term on the Fine Arts Commission by President Truman.
- 1951-52 Accepts position of Professor at the American Academy in Rome for the academic year. Produces the "Rome Series" of lithographs, experimenting in color lithography for the first time (Nos. 155-185).
- 1952-59 Spends most of these years in Croton. Awarded the Huntington Hartford Foundation Prize in 1954. Visits Haiti in 1955. Publishes a book of criticism, *The Yes and No of Contemporary Art*, in 1957.
- 1959 Visits Japan, Southeast Asia and India while en route to Italy. Executes a group of lithographs based on sketches made in India.
- 1969 Hélène Sardeau Biddle dies.
- 1973 Dies November 6, Croton, N. Y.

#### Selected Group Exhibitions

- 1922 Weyhe Gallery, New York.
- 1925 Downtown Gallery, New York. Lithographs.
- 1926 New York City Art Center. November 1 to 27. "50 Prints of the Year."
- 1927 American Institute of Graphic Arts, New York. "50 Prints of the Year."  
Downtown Gallery, New York. March 21 to April 9. "First Annual Exhibition of American Printmakers."
- 1928 Detroit Institute of Arts. October 1 to 30. "American Printmakers."  
Bibliothèque Nationale, Paris. July 3 to 31. "Exposition de la Gravure Moderne Americaine."
- 1929 Downtown Gallery, New York. December 1929 to January 1930. "Third Annual Exhibition of American Printmakers."  
Art Institute of Chicago. December 5, 1929 to January 26, 1930. "First International Exhibition of Lithography and Wood Engraving."
- 1930 Downtown Gallery, New York. December 7 to 26. "Fourth Annual Exhibition of American Printmakers."  
Art Institute of Chicago. December 4, 1930 to January 25, 1931. "Second International Exhibition of Lithography and Wood Engraving."

- 1932 Whitney Museum, New York. February 6 to 28. "Exhibition of the American Society of Painters, Sculptors and Engravers."
- 1933 Weyhe Gallery, New York. January 30 to February 18. "50 Prints of 1932."  
Whitney Museum of Art, New York. December 5, 1933 to January 11, 1934. "Exhibition of Contemporary American Sculpture, Watercolors and Prints."
- 1939 New York World's Fair. "American Art Today."
- 1942 Whitney Museum of Art, New York. March 3 to 31. "Between Two Wars; Prints by American Artists 1914 to 1941."
- 1943 John Herron Art Museum, Indianapolis. March 7 to April 4. "American Prints Today."
- 1948 Brooklyn Museum of Art. "Second National Print Annual."
- 1956 Contemporaries Gallery, New York. With Helene Sardeau.
- 1975 June 1 Gallery of Fine Art, Washington, D.C. February 1 to 21. "The Lithograph and Its Printer; a Tribute to George C. Miller & Son, Inc."

#### Selected Solo Exhibitions

- 1917 Philadelphia Print Club. Etchings and lithographs.
- 1920 Milch Gallery, New York. February 2 to 14. Paintings, etchings and monotypes.
- 1929 Frank Rehn Gallery, New York. November 1 to 9. Paintings, drawings, watercolors and lithographs.
- 1937 Colorado Springs Fine Arts Center. Lithographs.
- 1938 Robert Carlen Gallery, Philadelphia. Lithographs.
- 1939 Robert Carlen Gallery, Philadelphia. Lithographs.
- 1946 Associated American Artists, New York. April 8 to 27. Retrospective exhibition of lithographs.
- 1950 New York Public Library. December 15, 1950 to February 15, 1951. Retrospective exhibition of lithographs. Catalog by Massey Trotter.  
Carnegie Institute, Pittsburgh. Lithographs.
- 1952 Contemporaries Gallery, New York. March 23 to April 4. Lithographs and ceramics.  
Galleria dell'Obelisco, Rome. Lithographs.



- 1953 Achenbach Foundation for the Graphic Arts, California Palace of the Legion of Honor, San Francisco. June 20 to August 10. Retrospective exhibition of lithographs. Catalog.
- 1955 University of California, Los Angeles. Lithographs.  
American Gallery, Los Angeles. Lithographs.  
Hatfield Galleries, Los Angeles.
- 1958 Corcoran Gallery of Art, Washington, D.C. Lithographs.  
University of Baroda, India. Lithographs.  
Bhulabhai Memorial Institute, Bombay, India. Lithographs.  
Government School of Arts and Crafts, Madras, India. Lithographs.  
U.S.I.S. Auditorium, Calcutta, India. Lithographs.
- 1960 Amerika Haus, Salzburg, Austria. Lithographs.  
U.S.I.S. Agency, Linz, Austria. Lithographs.
- 1961 Rhode Island School of Design, Providence, R.I. Prints and drawings.
- 1963 Cober Gallery, New York. Lithographs.  
University of Delaware. Lithographs.
- "Modern Art and Muddled Thinking." *Atlantic Monthly* 180 (December 1947): 58-61.
- "Mural Painting in America." *American Magazine of Art* 27 (July 1934): 361-371.
- Tahitian Journal*. University of Minnesota Press, 1968.
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## Checklist of the Exhibition

2. *Old man's head*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-85)
4. *Girl bathing*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-4)
5. *Girl's head*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-5)
10. Two children reading  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
11. *Save my child!*  
Corcoran Gallery of Art  
Gift of the artist 57.20.1
15. Mother dressing daughter  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
16. Kneeling Negress with parrot  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
19. *Two nudes*  
Corcoran Gallery of Art  
Gift of the artist 57.20.5
20. *Ellen Mary Cassatt*  
Corcoran Gallery of Art  
Gift of the artist 57.20.6
30. *Tama Ru*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
34. *French refugee*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
35. Fishermen with nets  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
37. *Self-portrait*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
38. Six women gathering maoa  
Lent by Michael Biddle
43. *Temehau a Teai*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
45. *Nanai*  
Corcoran Gallery of Art  
Promised Gift of Michael Biddle
- 55a. *Paris presenting the apple*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-27)
52. *Loux Veneris*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-21)
53. *Baroness Else von Freitag-Loringhoven*  
Corcoran Gallery of Art  
Gift of the artist 57.20.15
57. *Four nudes*  
Corcoran Gallery of Art  
Gift of the artist 57.20.12
62. *Spearing fish*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
66. *Four nudes*  
Corcoran Gallery of Art  
Gift of the artist 57.20.16
69. *Adam and Eve*  
Philadelphia Museum of Art  
Purchased: Lola Downin Peck Fund (66-21-57)
70. *Twenty-three little women*  
Corcoran Gallery of Art  
Gift of the artist 57.20.
73. *Europa*  
Philadelphia Museum of Art  
Purchased: Lola Downin Peck Fund (66-21-54)
75. *Lilies*  
Philadelphia Museum of Art  
Purchased: Lola Downin Peck Fund (66-21-70)
76. *Bloomingdale Flower Basket*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-46)
77. *Coffee Huskers*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (41-53-4)
78. *Hombre! Que sin verguenza!*  
Philadelphia Museum of Art  
Purchased: Lola Downin Peck Fund (66-21-76)
80. *The expectant thistles*  
Anonymous loan
83. *Mother's Day*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-49)
89. *Pollo y pulque*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-54)
90. *Washtub gossip*  
Corcoran Gallery of Art  
Gift of the artist 57.20.24
96. *Christ marches on and Twelve are led*  
Corcoran Gallery of Art  
Gift of the artist 57.20.29
97. *A night of the revolution*  
Corcoran Gallery of Art  
Gift of the artist 57.20.30
98. *Sleigh drive*  
Corcoran Gallery of Art  
Gift of the artist 57.20.31
99. *Katia is dead*  
Corcoran Gallery of Art  
Gift of the artist 57.20.32
102. *In memoriam: Sacco and Vanzetti: 'Our senses will applaud the world again, but who can clap life into murdered men?'*  
Corcoran Gallery of Art  
Gift of the artist 57.20.34



104. *Poor whites*  
Corcoran Gallery of Art  
Gift of the artist 57.20.36
105. *Self-portrait*  
Corcoran Gallery of Art  
Gift of the artist 57.20.37
108. *Folly beach*  
Corcoran Gallery of Art  
Gift of the artist 57.20.39
109. *Alabama code: 'Our girls don't sleep with niggers'*  
Corcoran Gallery of Art  
Gift of the artist 57.20.40
111. *Dulce et decorum est*  
Corcoran Gallery of Art  
Gift of the artist 57.20.42
112. *Catfish alley*  
Corcoran Gallery of Art  
Gift of the artist 57.20.43
115. *Sand!*  
Corcoran Gallery of Art  
Gift of the artist 57.20.46
116. *Boardman Robinson*  
Corcoran Gallery of Art  
Gift of the artist 57.20.47
117. *Cripple Creek*  
Corcoran Gallery of Art  
Gift of the artist 57.20.48
122. *The sisters*  
Philadelphia Museum of Art  
Purchased: Harrison Fund (43-2-85)
126. *Jo Davidson sculpting Boardman Robinson*  
Corcoran Gallery of Art  
Gift of the Artist 57.20.56
128. *Buffalo Dance No. 1*  
Corcoran Gallery of Art  
Gift of the artist 57.20.58
131. *Pu Pekinese*  
Corcoran Gallery of Art  
Gift of the artist 57.20.61
132. *Agamemnon, Hereford thoroughbred*  
Corcoran Gallery of Art  
Gift of the artist 57.20.62
133. *Frankie Loper aet suae 86*  
Corcoran Gallery of Art  
Gift of the artist 57.20.63
135. *Paternity*  
Corcoran Gallery of Art  
Gift of the artist 57.20.65
137. *In memoriam: Spain. Hitler: Mussolini:  
'Let her bleed a while.'*  
Corcoran Gallery of Art  
Gift of the artist 57.20.68
138. *Four heads*  
Corcoran Gallery of Art  
Gift of the artist 57.20.69
140. *Michael John*  
Corcoran Gallery of Art  
Gift of Mr. and Mrs. John N. Estabrook 60.8
141. *Carnival in Rio No. 1*  
Corcoran Gallery of Art  
Gift of the artist 57.20.70
144. *Goats*  
Corcoran Gallery of Art  
Gift of the artist 57.20.72
145. *Hélène*  
Lent by Michael Biddle
151. *Carnival in Rio No. 4*  
Corcoran Gallery of Art  
Gift of the artist 57.20.77
154. *Life's darkest moment: 'Sure they're smiling!  
It's a Mercury!'*  
Corcoran Gallery of Art  
Gift of the artist 57.20.79
160. *The poet's dream*  
Corcoran Gallery of Art  
Gift of the artist 57.20.85
161. *Mother and child*  
Corcoran Gallery of Art  
Gift of the artist 57.20.86
164. *The caveman's dream*  
Corcoran Gallery of Art  
Gift of the artist 57.20.90
165. *Forsan et haec olim memenissee invabit*  
Corcoran Gallery of Art  
Gift of the artist 57.20.91
166. *Ten elephants*  
Corcoran Gallery of Art  
Gift of the artist 57.20.92
168. *O what a beautiful morning!*  
Corcoran Gallery of Art  
Gift of the artist 57.20.94
173. *Our world*  
Corcoran Gallery of Art  
Gift of the artist 57.20.100
177. *George Santayana*  
Corcoran Gallery of Art  
Gift of the artist 57.20.104
179. *Balaam and the ass*  
Corcoran Gallery of Art  
Gift of the artist 57.20.106
182. *The early bird*  
Corcoran Gallery of Art  
Gift of the artist 57.20.109
191. *Hare and fowl*  
Corcoran Gallery of Art  
Gift of the artist 57.20.118
196. *Birds in paradise*  
Corcoran Gallery of Art  
Gift of the artist 57.20.123
198. *Buddhist priest from Bangkok*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
202. *Not dead, but tired, tired*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
208. *Mother India*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle
210. *Self-portrait*  
Corcoran Gallery of Art  
Promised gift of Michael Biddle



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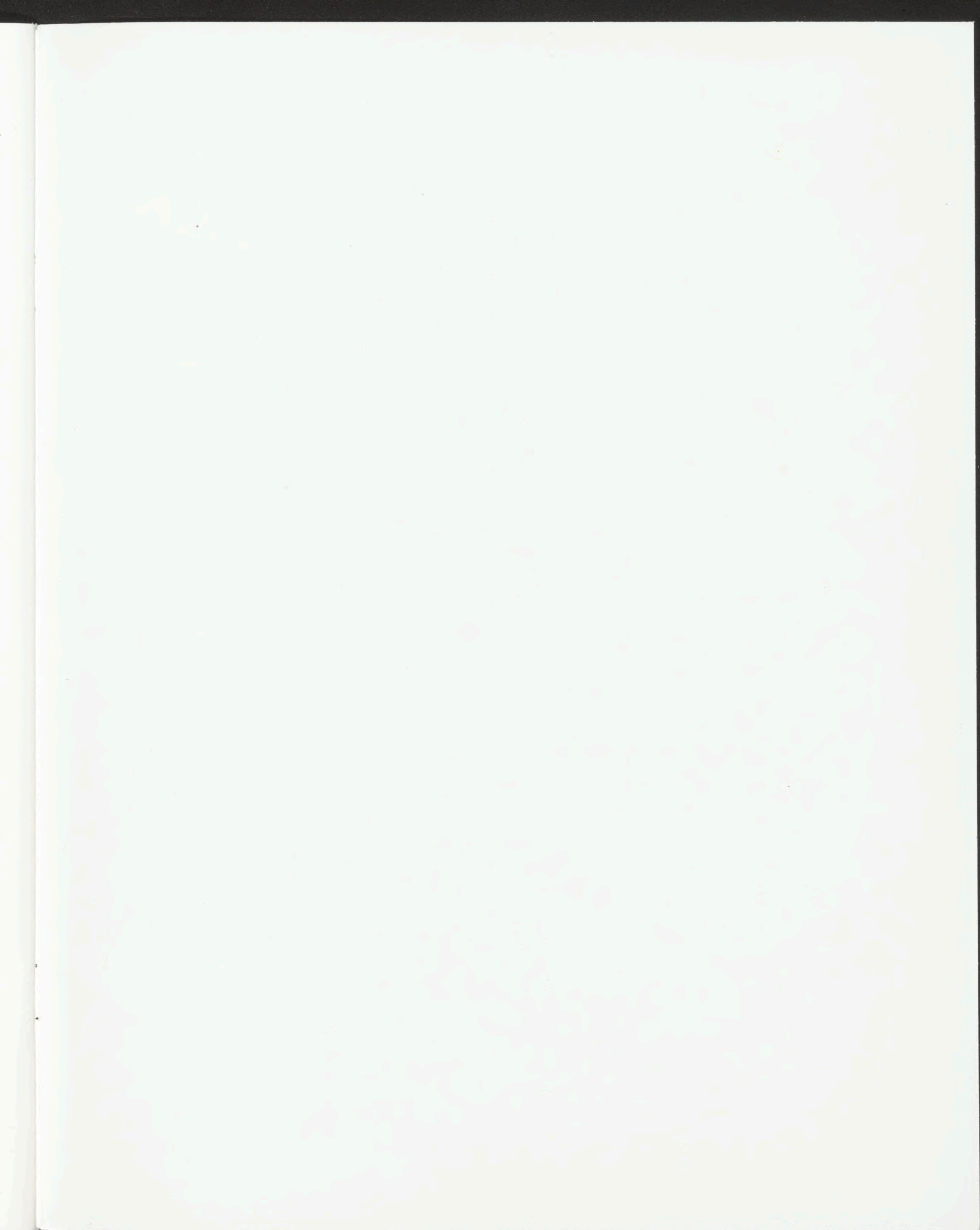
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